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Liz O. Baylen / Born in 1979, she graduated from Ohio University's School of Visual Communications in 2001 and began working for The Washington Times. She has covered assignments around the world and was selected as a finalist for the Pulitzer Prize while with The Washington Times. Most recently, her images have appeared in several major newspapers.
Photo data: SIGMA 24-70 mm F2.8 IF EX DG HSM. 1/800 second exposure at F5.0

LIZ O. BAYLEN SHOOTS THE WORLD WITH A SIGMA LENS

Focusing on the ball, just as a player would, here in New York's Central Park.
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OUR WORLD

Tom Servais / Born in Miami in 1953, Servais moved to California at the age of 20 to find himself and pursue surfing. After taking several photography classes, he began his career as a photographer with Surfer magazine. Fueled by the joy of turning his passion into a career, he travels the world in pursuit of an endless summer.
Photo data: SIGMA 18-250mm F3.5-6.3 DC OS HSM, 1/1,000-second exposure at f/6.3.

TOM SERVAIS SHOOTS THE WORLD WITH A SIGMA LENS.

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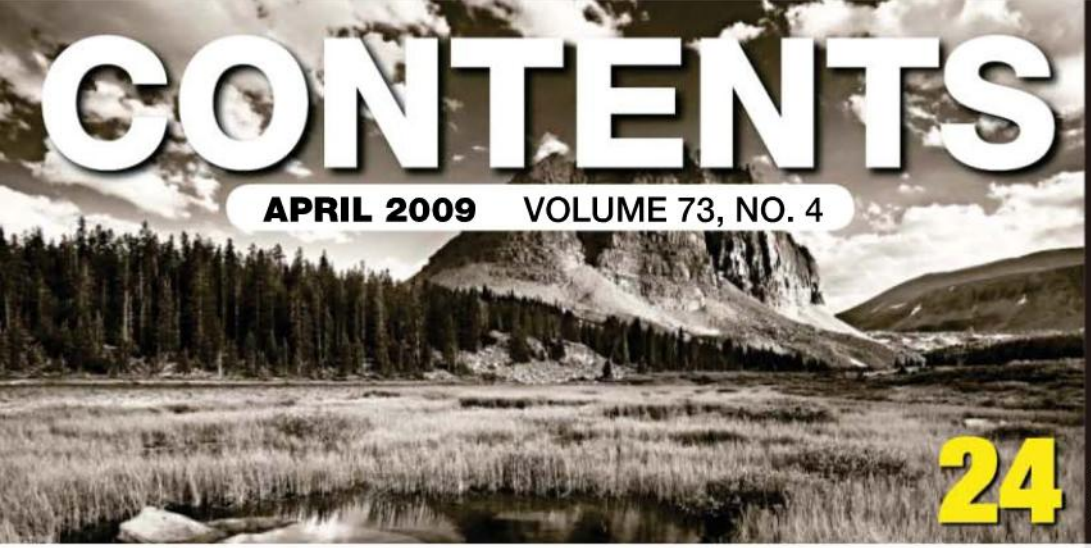

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Alain Lemarchand, President and Chief Executive Officer; Philippe Guelton, Executive Vice President and Chief Operating Officer; Catherine R. Flickinger, Executive Vice President and General Counsel; Nicholas J. Matarazzo, Executive Vice President/ Group Publishing Director, Men's Enthusiast Network/Integrated Sales and Marketing; Philippe Perthuis, Senior Vice President, Chief Financial Officer; Tom Donohue, Senior Vice President, Chief Technology Officer; Bennett Theimann, Senior Vice President, Chief Procurement Officer; Thomas Masterson, Senior Vice President, Consumer Marketing & Manufacturing; Todd Anderman, Senior Vice President, Digital Media; Anne Lattimore Janas, Senior Vice President, Corporate Communications; Eileen F. Mullins, Vice President, Human Resources; John Owens, Senior Vice President, Group Editorial Director

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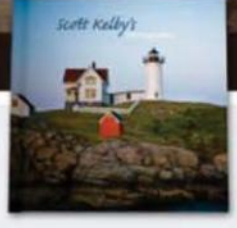

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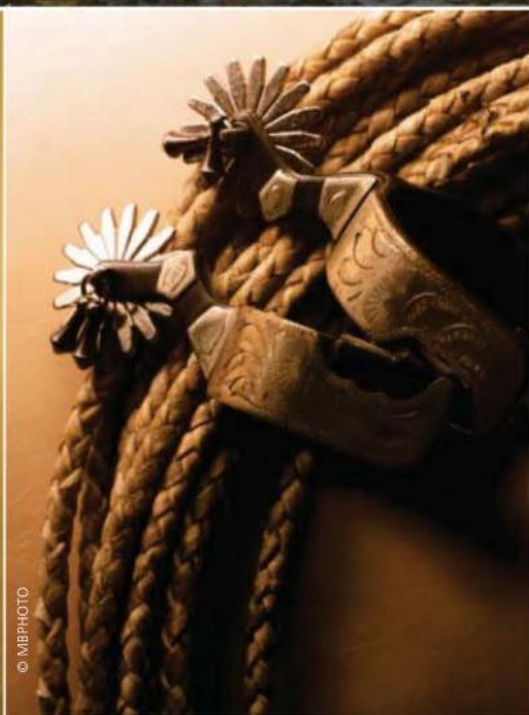

Colorado

August 14–16, 2009

Get ready for a photographic journey for you and your camera by joining the Mentor Series as we head to the flowing rivers, charming towns and rugged mountains of Colorado. Follow Nikon professional photographers, Reed Hoffmann and Dave Black, as they host a thrilling adventure of spectacular views and dynamic landscapes. Those with a thirst for adventure will be excited by the stunning photos you'll add to your portfolio.

Enjoy your expedition along the mighty Arkansas River, where kayak enthusiasts and fly fisherman show off their skills and river savvy. As the flowing water cascades down the mountainside, capture river fans doing what they love, whether it's enjoying an exhilarating ride, or fishing for their next big catch. The colors of the water and wildlife are sure to stimulate your photographic senses.

Want to see cowboys? You'll feel like you went back in time to the Old West with amazing photo ops of cowboys as they ride on horseback, with a ranch set in the mountains as a backdrop. Learn how to capture just the right shot as the cowboys steer their horses in a peaceful and rugged setting.

Head to Great Sand Dunes National Park and Preserve, the tallest dunes in North America, where you'll arrive in mid-afternoon to capture shots of the spectacular sunset views. You'll also want to snap shots of the streams that flow along the perimeters of the dunes, the alpine lakes, tundra, ancient spruce, pine forests and wetlands—all habitat for the diverse wildlife and plant species. These unparalleled sites will make your photographs come alive.

You won't want to miss a visit to an authentic Colorado ghost town where you'll spend the evening Lightpainting with mentor Dave Black. This special lighting technique involves long exposure photography illuminating a subject using mobile light sources. The town structures create a fabulous backdrop for unique photos.

Encounter another one of Colorado's main draws: the traversing trails and diverse paths that hikers and mountain bikers love to navigate. Be sure to have your camera ready to photograph hikers as they make their way up 14,000-foot peaks, and mountain bikers as they trek along numerous trails. You'll take a tram ride to the top of the Monarch Mountain to photograph once-in-a-lifetime views of the incredible Continental Divide, the line that divides the flow of water between the Pacific and Atlantic Oceans.

Everywhere you go in Colorado, you'll find eye-catching views. Sign up today for a trek that will open your mind and lens to exciting photo ops at every turn!

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CLOUDCITY

There's nothing like

clear blue skies to ruin a potentially great photo. Seriously. Clouds can make the difference between an ordinary and an extraordinary image. So I'm not put off by cloudy weather. In fact, I prefer it.

This shot—two women on a tour boat enjoying the scenery of Newfoundland's rugged west coast—is a case in point. I took it with a Canon EOS-1Ds Mark III and 16–35mm f/2.8L Canon lens at 16mm. I unlocked the full potential of the clouds in postprocessing, using DxO Optics Pro for RAW conversion and image editing, and Adobe Photoshop CS3 for additional tweaks.

I did two separate RAW conversions—one exposing for the sky and brighter reflections on the water, and one for the darker parts. Then I combined them in Photoshop, where I made further adjustments.

Yes, it's a bit of work, but I'm very pleased with the result. And a print of this photo is now hanging in a gallery in St. John's, the capital of Newfoundland. *Mark Schacter*
Ottawa, ON, Canada

Reverse engineering

The rule I followed when using my 35mm film SLR to take a handheld photo was to have the shutter speed at least the reciprocal of the focal length of the lens. That is, use 1/125 sec when shooting with a 100mm lens. But what about digital SLRs? Should I use the reciprocal of the lens' real focal length or of the effective focal length (the full-frame equivalent)? My Sony Alpha 100 has a 1.5X lens factor.
Charles McGinnis
Roswell, GA

Use the full-frame equivalent. The reciprocal "rule" was just an accident of the 35mm format, and it doesn't hold true for different-size film or digital formats. For instance, with compact cameras, where a normal focal length might be 8mm, you'd want to keep handholding to 1/50 sec, not 1/8 sec.

Photo finish

I just returned from my uncle's funeral and was wondering if there's a proper way to shoot one. I didn't take any photos because it didn't feel right. There is definitely a lot of emotion to be captured, but how do you capture it without being intrusive and disrespectful? *Paul Woo Hoogenstyn*
San Diego, CA

We couldn't find any funeral home with an explicit photo policy, so you'd likely be allowed. Jon Durham of Life Story Network funeral homes in Michigan, suggests speaking with the immediate family beforehand. And follow your gut—if it feels intrusive and disrespectful, put the camera down. The general consensus among our editors: "Don't do it!"

Kill the ump!

I strongly disagree with your choice of the Panasonic Lumix DMC-G1 as the 2008 Camera of the Year. While it's an interesting little camera, it in no way "refines or redefines" photography! Sure it's smaller, but more often than not, that isn't really a good thing. The G1 seems much more of a novelty camera than one that actually changes the future of the cameras we use.

The Canon EOS 5D Mark II is the deserving choice. While the 21.1MP sensor refines what's possible with a $2,700 camera, its 1080p HD video capability redefines the future of the cameras we use. *Paul Morrison*
Whistler, BC, Canada

Deal or no deal?

I found a Nikon D3 on eBay for $3,474, new, with free shipping, two tripods, flash, case, 4GB card, and USB reader. Obviously, this is a huge savings. However, the camera is gray market and has no U.S. warranty. Would you buy it? *Stephen Lieberman*
Phoenix, AZ

Forget it—it's a scam. You can't get this $4,350 (body only) camera for that price. There will be some hitch (and not just the lack of a U.S. warranty). We've never heard from anyone who got one of these "deals," though we've heard from many who've been burned.

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By John Owens

RAISING THE Bar

HOW WE TEST CAMERAS NOW

First it was 10 megapixels, then 12MP, then 14MP. And now, as DSLRs hurdle the 21MP barrier, the standards for performance have taken a big leap upward.

That's why we're raising our standards for resolution, and therefore overall image quality, in our Certified Test Results from the Pop Photo Lab.

What does this mean to you? Plenty. Whether you're in the market for a new camera (and who, deep down, isn't?), or you simply want to compare the picture-taking potential of various models, this is important stuff. How Pop Photo sees cameras affects the way millions of people, from photographers to imaging engineers, see cameras, too.

So I asked Technical Editor Philip Ryan to explain the reasons for and ramifications of the changes we're making in our rating system. Underscoring the importance of the work being done in the Pop Photo Lab, I turn the podium over to Phil:

The steady increase in sensor resolution in the past two years means that nearly every DSLR we've tested lately has scored Excellent ratings in both resolution and image quality, especially at lower ISOs. The recent spate of super-high-megapixel cameras from Canon, Nikon, and Sony has yielded numerical resolution scores that are off the charts, but without a corresponding boost in our descriptive rating (Excellent, Extremely High, Very High, High, Acceptable, Below Normal).

Not anymore. While most of our tests, and the way we rate the results, remain untouched, we've changed the way we consider resolution. We still measure it the same way we always have, through analysis of the camera's images of a test target. But we've upgraded our target to accommodate the higher resolution of today's sensors.

More important, starting with the DSLR test in this issue (the Pentax K2000 on page 72), cameras must now top 2500 lines of resolution to earn an Excellent rating, up from 1700. The table below shows exactly how each rating has changed.

POP PHOTO'S NEW RESOLUTION SCALE

	LINES OF RESOLUTION	
RATING	NEW SCALE	OLD SCALE
● Excellent	2500 or more	1700 or more
● Extremely High	2250–2499	1500–1700
● Very High	2000–2249	1400–1500
● High	1750–1999	1300–1400
● Acceptable	1500–1749	1200–1300
● Below Normal	Less than 1500	Less than 1200

Don't get us wrong—we remain impressed with the capabilities of the current crop of cameras. But the old scale made it hard to distinguish among different models. For instance, Sony's 24.6MP Alpha 900 got the same rating as the 12.3MP Olympus E-30, even though the Sony was able to resolve over 1000 lines more than the Olympus in our test. Our new scale will make it easier to differentiate between cameras based on their respective resolving powers.

And since resolution plays a major part in our overall image-quality rating, we're raising the bar for that, too. Under our old system, a camera had to achieve an Excellent rating for both resolution and color accuracy, as well as a Moderately Low or better rating in noise. Now, while Excellent color accuracy and resolution are still required, we've tightened things up by demanding a Low or better noise rating in order for a camera to be rated Excellent in overall image quality.

Our other rating scales remain the same. For instance, our color accuracy scale is based on the Delta E system, founded in the science of color perception. In this scale, which puts a numerical value on the difference between colors, smaller numbers are better, and 0 denotes no difference.

A Delta E of 1 is the smallest divergence trained observers can see between two color patches placed side by side. Most people would probably see a slight difference starting at a Delta E of 3 or 4. In our test, anything below a Delta E of 8 (significantly less than the color shift of most color-film negatives) is considered Excellent. Since there has been no change to the way people see color, there's no need to change this scale.

Similarly, our noise ratings are untouched. Using DxO Analyzer software, we measure the standard deviation of grayscale patches across a full range from dark to light. Someday, if camera makers manage to keep noise extremely low across all ISOs, we might have to change this scale, too. But as long as sensor technology continues to lean toward capturing detail rather than reducing noise, our ratings remain the same.

What's next? In the next few months, we'll roll out a new noise-test target. We've been using the 24-patch GretagMacbeth ColorChecker chart, which is printed on a paper surface and includes six grayscale patches. But the latest super-high-res DSLRs can capture the surface texture, and we don't want our software to be tricked into interpreting that as noise. So we are moving to a new, backlit, glass target with a completely smooth surface for each gray patch. It also has an additional nine gray patches from light to dark, to yield an even more accurate measurement.

Want a more detailed description of our testing methods? Check out www.PopPhoto.com/HowWeTest.

We're always looking for ways to improve our testing in the million-dollar-plus Pop Photo Lab. So as DSLR performance continues to soar, you can expect our Certified Test Results to keep pace.

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OUR EDITORS' PICKS

Wi Not?

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You don't do most of your shooting with a camera phone, yet that's usually your only option for uploading images on the go. Sure, Wi-Fi on a real camera is nothing new, but uploading images this easily is—the 10.1MP Sony Cyber-shot DSC-G3 connects wirelessly to public hotspots and other (secure or unsecure) networks through an embedded web browser. **HOT:** Free AT&T Wi-Fi public hotspot access until 2012, touchscreen, 100-shot burst mode (at 0.62 second intervals), 4GB of internal memory, and lots of extras such as Intelligent Scene Recognition, painting tools, and an anti-blink function. **NOT:** Average-quality, standard-def video.

Shaking with Excitement

$800, estimated street

■ www.sigmaphoto.com

Belt or suspenders—why not both? If you're a Pentax or Sony shooter with sensor-based image stabilization, you can now opt for lens-based IS, which lets you see the steadying effect as you shoot. Sigma's 18–250mm f/3.5–6.3 DC OS HSM lens has a Hybrid Optical Stabilizer and comes with mounts for Canon, Nikon, Pentax, Sigma, and Sony DSLRs. **HOT:** High magnification (1:3.4) and the broadest zoom range (13.8X) available with optical stabilization. **NOT:** We'll get back to you when we test it in the Pop Photo Lab.

Soft Top

$45, estimated street

■ www.lumiquest.com

If you're shooting indoor portraits (especially at weddings), a flash modifier to soften shadows and even out light is a must-have. The LumiQuest Quik Bounce will do double duty, letting you completely diffuse your flash or bounce a portion of it. **HOT:** Doors open to allow for 80-percent ceiling bounce and 20-percent fill light, or close when you can't bounce the light, and it works in both vertical and horizontal orientations. **NOT:** You might not like the self-adhesive Velcro attachment, in which case you'll need the LumiQuest Cinch Strap ($7, street).

HOW-TO

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1. Acme Made Bowler Bag

$50, street ■ www.acmemade.com

Most camera bags are black, masculine, and boring. Not this one. Designed for women photographers, this small tote is as much of a purse as it is a camera bag. Remove the velcro divider inside, and you could fill it with anything. The dual-zippered top-flap opening lets you get at your DSLR quickly, and the quilted tricot lining keeps camera and lens safe. Available in shiny red, orange, and navy. It's made for a casual day of shooting, with room just for one extra lens and no shoulder strap.

2. Domke F-803 Camera Satchel

$106, street ■ www.tiffen.com

Trends come and go, but a bag with such a simple, classic style will endure. Lucky, then, that Domke bags have a reputation as long-lasting workhorses. This canvas satchel is likely to be all you need for a typical day of shooting: Its padded main compartment can hold two DSLR bodies and two or three lenses or accessories. Velcro strips allow for multiple inserts and configurations; seven pockets mean you find a place to put everything; and a choice of black, sand, navy, or olive means it's sure to fit your personal style forever.

3. Jack by Jill-e Messenger Camera Bag

$290, street ■ www.jill-e.com

Dream of being Indiana Jones—or just looking like him? The Jack line of bags from Jill-e is a perfect fit, even if you don't have the lifestyle to match. The largest weatherproof leather messenger bag in the line will hold up to two DSLR bodies, a flash, up to four lenses, and a 15-inch laptop. There's also a pouch for memory cards and lots of pockets of all sizes for all your extras. The line includes a medium camera bag ($230, street), and a large rolling bag ($380, street), in the same handsome leather. And Jill-e also has many designs that are more feminine but no less sophisticated, for photographers who are more Marion than Indy.

4. LowePro Terraclime 100

$65, street ■ www.lowepro.com

There's eco chic, and there's smart and practical. These meet with LowePro's Terraclime line of compact pouches and DSLR bags made from 95-percent recycled content. The largest in the line, the 100, can hold a camera body with a lens attached, plus an additional lens or other accessories, and comes with a removable, cushioned camera-wrap. The fabric (in a choice of three colors: black, plum, or grass) is made out of recycled bottles, which makes it water- and abrasion-resistant—and environmentally correct.

5. Tamrac Express 7

$50, street ■ www.tamrac.com

This bag may look simple, but that's part of the beauty. The Express 7 is discreet, but extremely functional—the main pocket can hold a DSLR with 6-inch lens attached, as well as another lens and flash, and the front "Speed Pocket" is good for all the small extras. Pick the black suede on black canvas if you want to blend in with the city, or the gold on khaki for nature shooting out in the sun.

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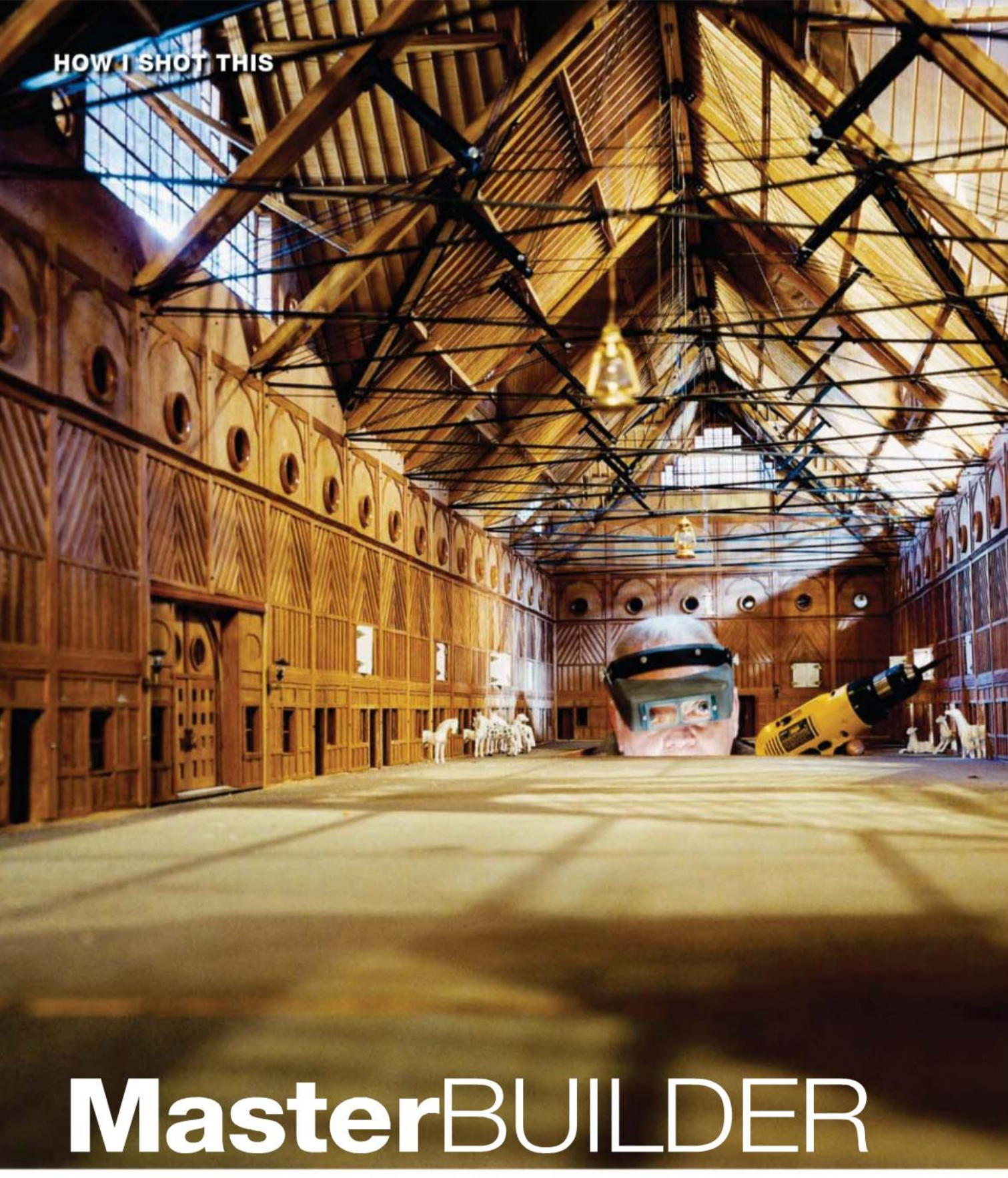

MasterBUILDER

SURPRISING SCALE MAKES THE PHOTO

An artist and editorial photographer who has been shooting for more than 30 years, Sage Sohier, 54, originally wanted to be a writer. But when she couldn't sit still long enough to get the words out, she found that photography satisfied the same impulses that had spurred

PHOTOS BY SAGE SOHIER; INTERVIEW BY DEBBIE GROSSMAN

THE OUTTAKES: With the maker outside of his model **(A)**, the image's crazy sense of scale is lost. And without his safety goggles on **(B)**, he looks a little too ordinary.

her to write in the first place. This photograph was published in her book, *Perfectible Worlds* (Photolucida, 2007), and shown at the Foley Gallery in New York City.

Q. What are we looking at here?

A. When I was working on my *Perfectible Worlds* series, one of the first things I looked for were miniature worlds. I found a lot of the subjects through word of mouth and the internet. Some friends had been to the Shelburne Museum (in Shelburne, VT) and told me about this model barn, housed inside the original barn—it lives inside the bigger version of itself. A man named Bernard had spent 10 years making it. I called the museum and explained what I was doing and that I'd like to photograph this man with his creation.

Q. Where exactly are you shooting from?

A. Before I met him, he sent me a video of him making the model. Watching the video, I noticed there were these two head holes in the barn. I knew right away that I wanted his head emerging from this hole. So I'm in one head hole with my tripod and camera and he's in the other head hole. We're both on our knees.

Q. What equipment did you use?

A. I shoot with a Mamiya 7 and I used Kodak Portra NC 800 film. Usually I use the 65mm lens, which is about like a 35mm lens on a 35mm SLR—it's wider than normal. Fortunately it was a sunny day, so there was sun coming into the room and into the barn. The camera was about 8 feet from his head. The model barn itself is 3 feet by 12 feet.

Q. Do you prefer film?

A. One of the things I really enjoy about nondigital photography is really working a situation. I work it until I feel I've tried everything. You don't really know what's going to turn out best. I find that digital gets in the way of that feeling because, while you're working, you're looking for the result rather than looking at the person.

Q. What makes this one the best of the set?

A. Often when I photograph I get two or three shots that I like almost equally well. In this case the choice was clear. I printed the other two shots but they were much more documentary-feeling. I was ultimately looking for something that became more of a story or fairy tale—something that was more surprising. It's not just the scale of this one but the magnified eyes and the fact that you can't see his mouth. All of this makes him look like some kind of a mad scientist.

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Grab your camera and prepare for a Mentor Series Trek to Montreal, the **city of festivals**! Journey alongside Nikon Professional Photographers Rosanne Pennella and Mark Alberhasky this summer as they show you how to best capture this remarkable location brimming with a variety of cultural flavors and a spectacular mixture of old and new.

You may never have a greater opportunity to put a wild splash of color into your portfolio as when you visit the famous **International Balloon Festival of Saint-Jean-Sur-Richelieu**. Hundreds of hot air balloons bursting with every hue and shade imaginable will take to the sky in a kaleidoscope of color that will be like eye candy to your camera. Photograph the balloons on the ground or in the air, in clusters or alone, soaring or sinking—every angle or moment that you choose at this festival is bound to be a winner.

You'll get a true sense of Montreal's roots when we visit the **Vieux Port** (also known as the Quays of the Old Port, or simply the Old Port of Montreal). French fur traders first used the locale as a trading post in 1611, and it has since become the social, economical and cultural heart of the city. The riverfront here is positively bustling with activities (cycling, rollerblading and boating) during the summer months, which makes for some great action photo ops against the city backdrop. The Montreal Clock Tower, built in 1919, is a remarkable structure and, if you're willing to make the 192-step climb, it affords breathtaking views of the city.

Undoubtedly one of the city's top attractions, the **Montreal International Fireworks Competition** pits countries from around the globe against each other in the largest pyrotechnics competition of its kind in the world. From a fantastic viewpoint in the city, your camera will witness all the exploding visuals caused by this event—fireworks unlike any you've seen before, all set against the backdrop of the bridges and buildings of Montreal.

The Montreal Botanical Garden, one of the world's largest and most renowned, will give you a chance to fill your frame with extraordinary flora and pristine landscapes. Take advantage of the flourishing summer season amid the Garden's collection of 22,000 plant species and cultivars, 10 exhibition greenhouses, and some thirty thematic gardens. You'll notice the reflection of the city's cultural diversity as you travel from the Chinese Garden to the heart of the Sonoran desert, then onto the tranquil oasis of the Japanese Garden to the classically landscaped French garden.

What better way to get a "lensful" of Montreal than from aboard a boat cruise in the adjacent St. Lawrence River? You'll be afforded magnificent views of the Jacques-Cartier Bridge, the city shoreline and the islands of Boucherville. Here is your chance to create stunning images of the Montreal skyline in all its glory.

Wrap up your journey at **Mont Royal Park**, Montreal's most beloved park space that affords scenes of tranquil resident life and some of the best views of the city (its highest point is located here). By the time you leave Montreal, you'll know you truly felt the "joie de vivre" of this vibrant metropolis, and the photos you take away will speak of the unique sights this amazing locale has to offer.

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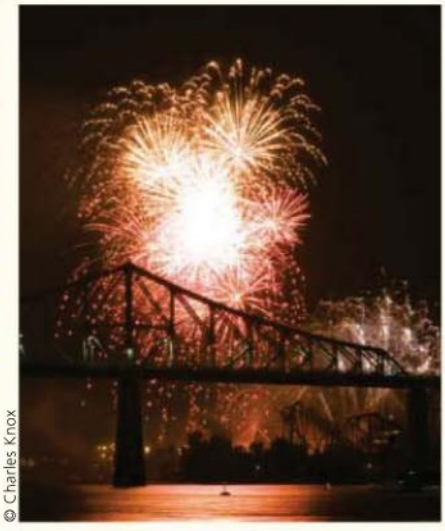

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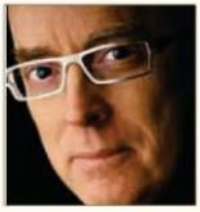

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By Kathleen Davis

1st Place

Inner Beauty

While you might set out to capture a particular image on a photo excursion, sometimes inspiration strikes when you step aside and take a break. ANGELA VINCENT, a 30-year-old healthcare marketer, was eating dinner with her family during a visit to the Missouri Botanical Garden when she noticed a group of poppies and snapped off 30 frames of extreme close-ups. She didn't have a tripod, so she braced herself on a bench to get this macro shot of the center of a flower—she says it's often mistaken for a sea creature.

TECH INFO: Pentax K10D with 50mm f/2.8 Sigma EX DG macro lens. Exposure, 1/180 sec at f/5.6, ISO 100. Minor color correction and cropping in Adobe Photoshop 7.0.

2nd Place

Above it All

Some photos need very special gear. And we don't mean the camera. Environmental consultant BRUCE D. BARNETT, 56, was soaring with his powered paraglider, a light motor and fabric wing that lets him fly without a plane. Above a rice field in the Yolo Bypass Wildlife Area near his hometown of Davis, CA, he cut the engine and took this graphic aerial photo. **TECH INFO:** Canon PowerShot S5 IS, autoexposure (data not recorded). Cropped in Microsoft Photo Editor.

3rd Place

Time to Reflect

The best things come to those who wait. Or, in former photography instructor VALERIE MCANINCH's case, those who get sick of waiting. She intended to take pictures from the top of the Sears Tower, but after spending an hour in line, she started looking around for other photo ops, and found this interesting angle in the mirrored ceiling of the elevator. McAninch, 51, is currently a freelance photographer studying graphic design and photo illustration in Springfield, OH. She took 2nd Place in our December 2007 contest for her black-and-white image of bungee jumpers. **TECH INFO:** Canon EOS Digital Rebel with 18–55mm f/3.5–5.6 Canon zoom lens. Exposure, 1/30 sec at f/3.5, ISO 400. Converted to b&w in Adobe Photoshop CS2.

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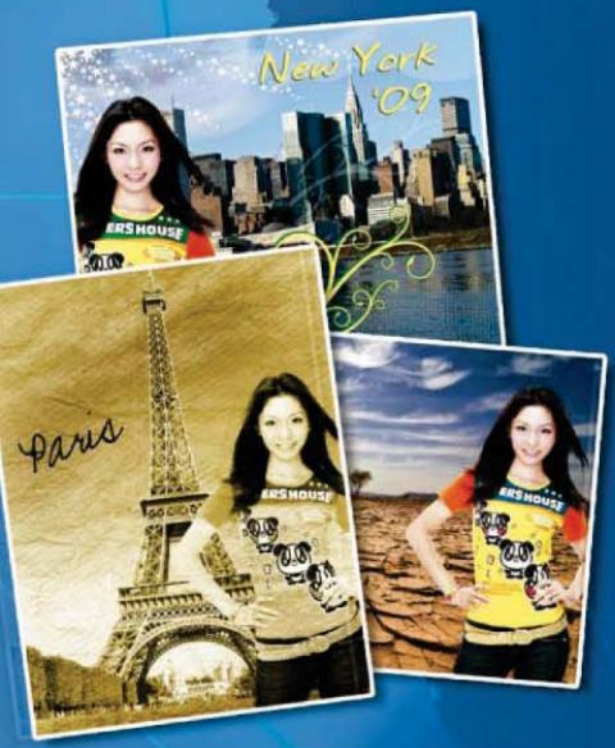

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NATURE

EARTH Tones

Find your inner Ansel with digital b&w

When people talk about "fine-art photography," they usually mean that recording subjects and scenes takes a backseat to aesthetics and personal interpretation.

Black-and-white is perfect for this. You're free to render almost any subject in almost any shade without regard to color accuracy, and to exploit graphic elements such as tone, lines, textures, and details. You can imbue an image with a mood of your own choosing, free from the emotional associations some colors carry. And, for many of us, there is an undeniable romantic appeal to monochrome images.

While digital offers much of the same capabilities as traditional b&w film photography, it allows more precise control. Here are some steps to creating your own fine-art monochromes.

Step 1: Visualize tones.

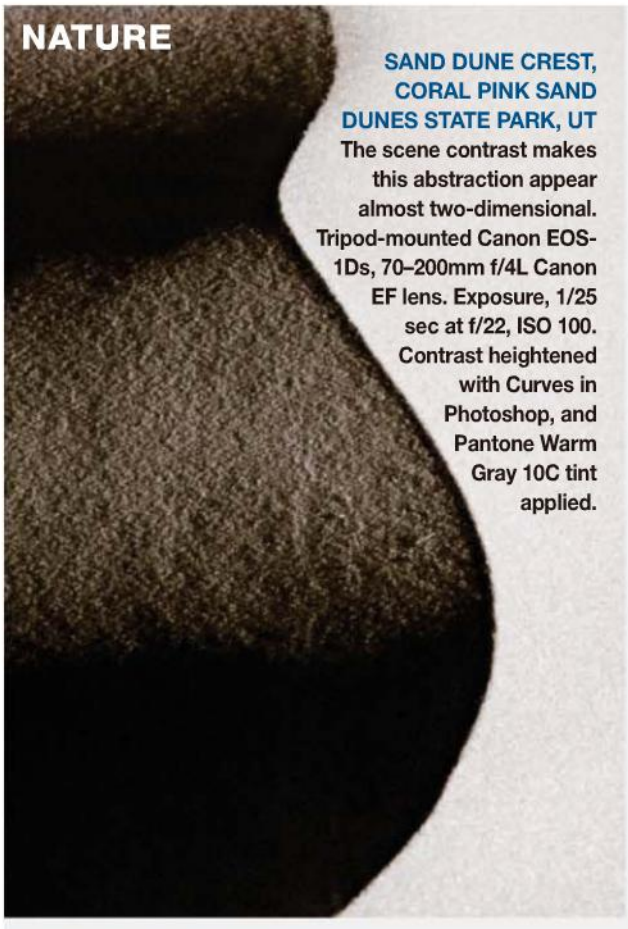
Ansel Adams described visualization as seeing in your mind's eye the finished image before actually making an exposure. A useful skill for any photographer, it becomes all the more critical in black-and-white. Your final image will be rendered in tones, or degrees of brightness, rather than in individual colors. This means different colors (say, red flowers and green leaves) may appear the exact same shade of gray when transformed into b&w.

To successfully visualize in monochrome, ignore color and pay attention only to differences in brightness. With some practice you'll be able to tell how different elements in your composition will appear relative to each other.

Tonal differences are referred to in terms of *separation* and *contrast*. If one element is significantly brighter or darker than another, contrast is high, and the elements will be well separated when rendered in b&w. Where contrast is low and elements have similar tones, they will tend

Text and photos by Guy Tal

RED CASTLE PEAK, UINTA MOUNTAINS, UT
A red filter preset in Adobe Photoshop CS3 darkened the sky, and extra saturation given to blues in Hue/Saturation darkened it still more. Tripod-mounted Canon EOS 5D with 17–40mm f/4L Canon EF lens. Exposure, 1/6 sec at f/22. ISO 100. Tinted with Pantone Warm Gray 7C.



SAND DUNE CREST, CORAL PINK SAND DUNES STATE PARK, UT
The scene contrast makes this abstraction appear almost two-dimensional. Tripod-mounted Canon EOS-1Ds, 70–200mm f/4L Canon EF lens. Exposure, 1/25 sec at f/22, ISO 100. Contrast heightened with Curves in Photoshop, and Pantone Warm Gray 10C tint applied.

to mesh together and not separate very well.

Step 2: Understand filters.

Color can still be put to good use in b&w by using color filters. These allow light only of their own hue to pass through, blocking others. Opposites on the color wheel will show the strongest separation: A red filter will block most of the green and blue ranges, and can thus produce a striking separation between a red flower and green leaves. A red filter can also render a blue sky almost completely black, making clouds stand out boldly. And a green filter makes foliage appear bright, helping to separate leaves from dark branches and trunks.

Photographers used to have to carry color filters with them and decide on the spot when to use them. If you're shooting digital, though, you can create the same effects with software such as Adobe Photoshop. You can apply any amount of filtration, and also blend the effects of multiple filters. And you can see the results in real time on a large color-calibrated monitor before deciding on the right look.

Step 3: Convert to monochrome.

If you have Photoshop CS3 or later, you can use the versatile Black & White adjustment layer. This allows you not only to convert your color image, but also to select from a number of filter presets, and adjust the blending amounts of various colors and shades.

Have an older version of Photoshop? Instead, use the Channel Mixer adjustment layer by checking the Monochrome box and adjusting the percentage of each color channel used in the conversion. For example, 100% of the Red channel and 0% of the Blue and Green

COTTONWOOD TREE IN SANDSTONE BOWL, GRAND STAIRCASE-ESCALANTE NATIONAL MONUMENT, UT
Pantone Warm Gray 3C tint was applied in Photoshop CS3 **(1)**. Other options include no toning **(2)**, split toning **(3)** and sepia **(4)**. Same equipment used as in opening spread. Exposure, 1/25 sec at f/22, ISO 200, Red filter applied, then sliders adjusted for slightly less red and more blue for better balance.

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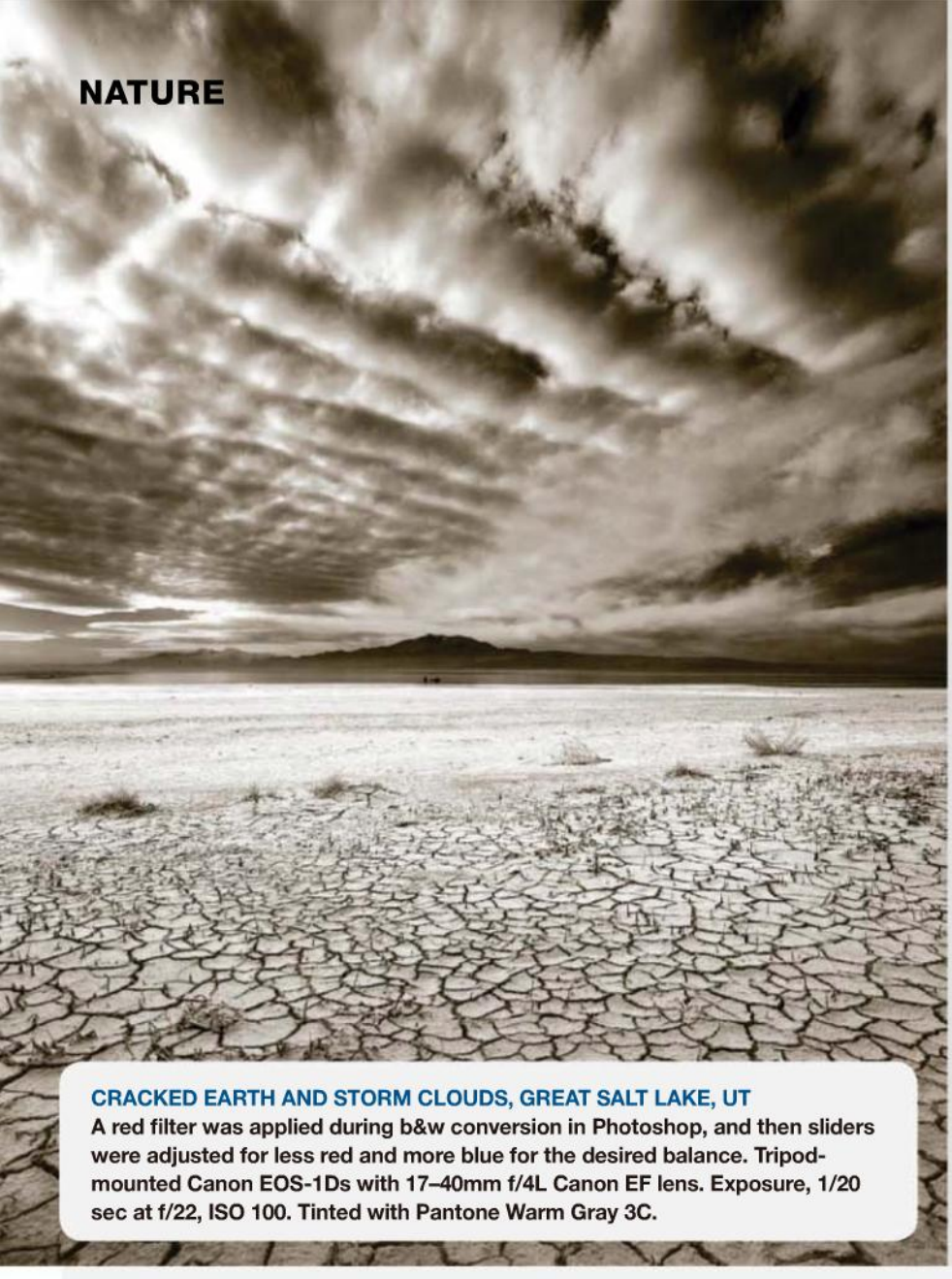

CRACKED EARTH AND STORM CLOUDS, GREAT SALT LAKE, UT
A red filter was applied during b&w conversion in Photoshop, and then sliders were adjusted for less red and more blue for the desired balance. Tripod-mounted Canon EOS-1Ds with 17–40mm f/4L Canon EF lens. Exposure, 1/20 sec at f/22, ISO 100. Tinted with Pantone Warm Gray 3C.

DIGITAL TONING AND TINTING

The term "black-and-white" can be misleading. Photographers have long employed a variety of techniques to add tints and color tones to monochromatic images.

In the traditional darkroom, these are done with chemicals such as platinum, selenium, or sepia toner. With digital, toning can be applied visually before the final print is made. Moreover, you're not restricted to the effects of specific chemicals but free to use tones of any color and intensity.

If you use Photoshop CS3, you can apply the built-in presets for Sepia or Cyanotype, found under Image > Adjustments > Hue/Saturation. For more creative toning effects, you can add a Black & White adjustment layer and check the Tint box in the properties panel. Clicking on the tint color swatch opens a color picker dialog where you can adjust the tint color to your heart's content.

You can take it a step further and click on Color Libraries, which allows you to select from a wide array of Pantone swatches. This lets you note the exact Pantone code used, should you wish to apply the same effect to other images.

More options for toning and black-and-white effects can be found in imaging software and plug-ins such as Nik Color Efex Pro, Alien Skin Exposure, Power Retouche, and others.

channels is equivalent to a red filter effect. I don't recommend converting the image using the Grayscale mode, as this will discard its original color information. (For the same reason I don't recommend using the b&w modes built into most digital cameras.)

Step 4: Shoot RAW files for the best results.

Fine adjustments are much easier to apply when converting from RAW in the digital darkroom, rather than making decisions in the field based on readings in the camera's LCD.

Take white balance, for instance. You may think that WB during processing is irrelevant when you're converting to b&w, but that's not so. Varying the WB setting also varies the relative amounts of red, green, and blue used to render each pixel. Thus, an image with an overall blue cast will appear dark if you use a red filter when converting to b&w, or bright if you use a blue filter.

In extreme situations, individual color channels may be clipped—a clipped red channel, for example, will result in loss of shadow or highlight detail if the image is converted to b&w using either a red or blue filter.

Varying the WB setting can direct more image detail to a clipped channel from a nonclipped one. You can see this effect by watching how the individual color histograms change relative to each other under different color temperatures or WB presets. To keep a color channel from clipping, make sure that its individual histogram does not spill over the left or right edge.

Yet another reason I recommend capturing RAW instead of JPEG images in the field? If your camera has a b&w setting, shooting RAW lets you see a monochromatic preview in the LCD without actually losing the benefits of all that color information.

To see more of Holladay, UT-based Guy Tal's images and read more of his articles, visit his website, guytal.com.

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▼AS SHOT ▼AFTER PROCESSING

By Debbie Grossman

BACK TO BASICS: RAW

A step-by-step guide to editing RAW in Elements

Reading this magazine, you might get the impression that if you're not shooting RAW files, you might as well not be shooting at all. Often enough, that's true. But what if you're new to DSLRs, or if you're not quite ready to commit to Adobe Photoshop Lightroom or Photoshop CS4? You should just stick with JPEGs at first, right?

Wrong. RAW is much easier to work with than you think, and because the files contain so much information, they're actually easier (and thus more satisfying) to tweak and edit.

RAW files need to be converted before they can be printed, so it's more than likely that your PC doesn't recognize them as image files. The result: Windows won't automatically download them, and you need special software to convert them into JPEGs or TIFFs for sharing or printing. Sometimes it's more of a headache than it's worth to try to use the software that came with your camera or to download the right operating system updates to get your machine to work with them.

But there's an easy solution: Adobe Photoshop Elements. Get version 7.0 for Windows, and you'll be reaping the benefits of RAW in no time—no matter which DSLR you use. Here's how.

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Windows can perform the same action each time you insert a disk or connect a device with this kind of file:
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1

1 PUT YOUR MEMORY CARD in your card reader as usual. When Windows opens with the choice of what to do with the items on the card, choose Organize and Edit using Elements 7.0.

By Debbie Grossman & Dan Richards

Too orange

▲Before
▶After

CLOUD BURST
Steve Douglass
Amarillo, TX

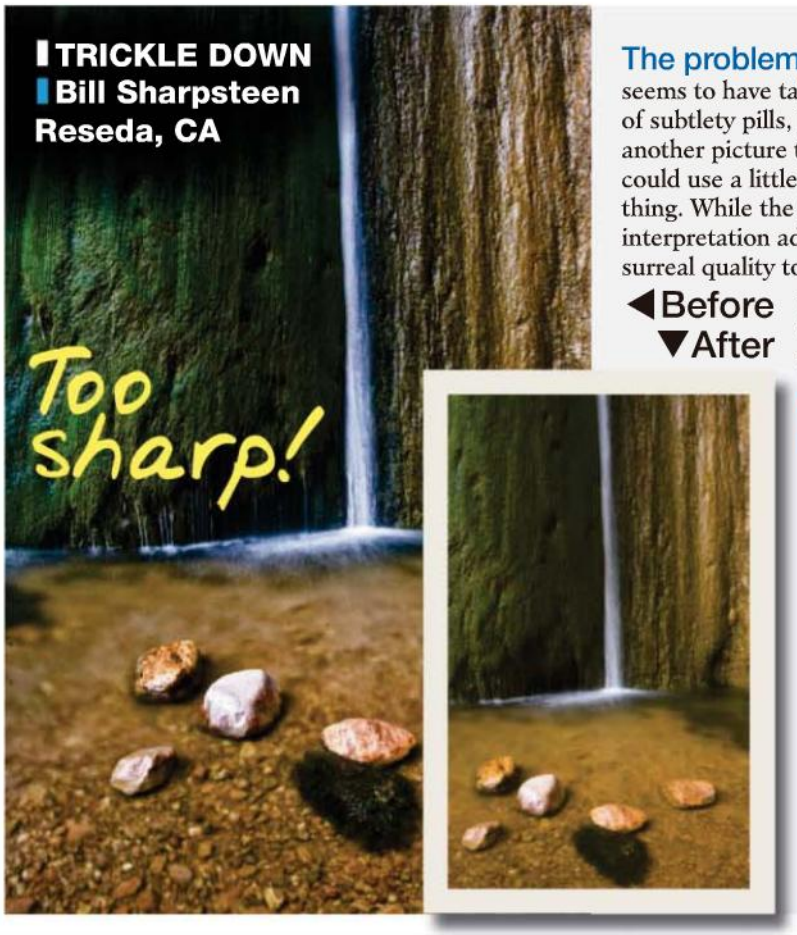
The problem: Storm chaser Steve Douglass demonstrates why you should always keep shooting. He was photographing the sunset after a storm when two horses wandered toward each other. "As if on cue, they posed in just the right place, at the right moment, when the sun broke through," he says. What's not to like? All that orange! We're for colorful sunsets, but this looks artificial to us.

What now: Working with the original JPEG, we left the sky pretty much as it was—golden but not garish. This left the horses almost obscured in very deep shadow. So we masked off the sky and lightened the bottom using Curves in Adobe Photoshop CS4.

Next time: Douglass thought the color a little overdone, too: "On my computer screen, the saturation appeared a bit exaggerated, but it looked correct when I had a local print shop make a huge poster-sized print." We'll file this one with the Go Figure Department, although we suspect that the big blowup had a flattening effect on the color.

Tech info: Canon PowerShot Pro1 zoomed to a 200mm full-frame equivalent. Exposure, 1/400 sec at f/4.5, ISO not recorded. Sky and ground adjusted in separate layers using Curves in Photoshop CS4, plus dodging and burning. More color added with the graduated filter set in Nik Color Efex Pro. See more at www.webbfeatproductions.com.

TRICKLE DOWN
Bill Sharpsteen
Reseda, CA



The problem: The Fix Team seems to have taken a stiff dose of subtlety pills, because here's another picture that we think could use a little less of a good thing. While the razor-sharp interpretation adds a near-surreal quality to the photo, we thought we'd try it with a more naturalistic look.

◀Before
▼After

What now: We started from scratch with the original RAW file. We adjusted Curves to maintain as much highlight detail as possible without clipping the shadows. (Some of the highlights are spectral and won't have detail in any event.) In Photoshop, we sharpened it moderately and pushed the color temperature a little warmer, making the tone of the water more neutral—as opposed to bluish in photographer Bill Sharpsteen's version. Finally, we cropped into the frame slightly so the rocks would appear closer.

Next time: Are we going soft and pastel? We think we're just promoting a more natural appearance for color. Let's hear from you, Fix fans.

Tech info: Tripod-mounted Canon EOS 5D with 16–35mm f/2.8L Canon lens. Exposure, 1.6 sec at f/22, ISO 100. RAW file adjusted for contrast in Adobe Lightroom 2.0, then using Curves in Photoshop CS4. Saturation added using sliders. Sharpening done with Nik Sharpener. See more at www.billsharpsteen.com.

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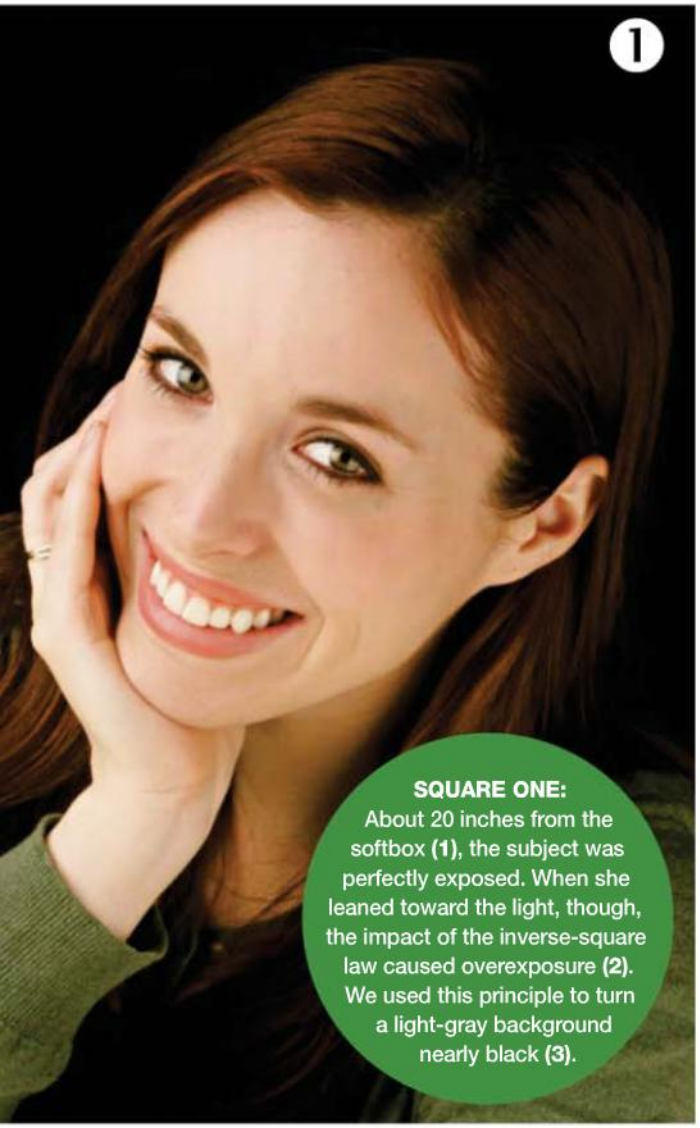
By Peter Kolonia

SQUARE Route

Your path to better portraits



SQUARE ONE: About 20 inches from the softbox **(1)**, the subject was perfectly exposed. When she leaned toward the light, though, the impact of the inverse-square law caused overexposure **(2)**. We used this principle to turn a light-gray background nearly black **(3)**.

In the studio, doubling the distance between light and subject cuts the amount of light striking the subject to a quarter of its intensity. That's the inverse-square law—and in terms of exposure, it's a complete no-brainer: If you move the light away from your subject, the subject darkens, and to compensate you must adjust exposure settings or crank up light output.

But the inverse-square law has a few not-so-obvious implications. It can, for example, cause unexpected exposure inconsistencies to crop up in your portraiture.

First, let's back up and focus on another "law" of the studio: Increasing the size of the light source (relative to the subject) creates a softer overall light. The reason: Large lights close in produce blurred edges around shadows, which thereby appear less hard-edged and harsh.

Because many subjects benefit from soft lighting, photographers often put this rule to use by placing relatively big lights, such as 16x16- or 24x24-inch soft boxes, as close in as possible. For product photography of jewelry, say, this usually works wonders. For pictures of people? Not so much.

That's because, even when you ask people to sit still, they move—they can't help it. If you've pushed the main light in to increase its softness, and your subject shifts even slightly toward or away from it, you get a visible change in exposure, thanks to the inverse-square law. Say, for example, the main light is 20 inches from your subject, who then shifts just 5 inches back from the light—your exposure settings will be off by half a stop.

With a fidgety subject, this kind of shot-to-shot inconsistency can escalate into a full-blown problem, especially when you try to apply batch exposure, color, or saturation adjustments in, say, Adobe Photoshop Lightroom. Depending on the circumstances, you might end up with a series in which no two images match.

The lesson: While stationary objects can benefit from big, soft lights positioned close and tight, for consistency with moving subjects (in typical studio settings), the inverse-square law requires your main light to be at least 4 to 6 feet back.

DEEP BACKGROUND

For studio shooters who want more portrait backdrops than they can afford, the inverse-square law offers a nifty option. Try this: Set your portrait subject against a backdrop of any color, and lock in the main light-to-subject distance—let's say 4 feet. Now, starting with the subject right against the backdrop, make a series of exposures, moving the light and subject away from the backdrop in 1-foot increments, always maintaining that 4-foot light-to-subject distance. In the resulting pictures, the subject will be identically exposed, but background color will change significantly, shot to shot. With white seamless, for example, you can easily produce white, gray, and near-black backgrounds, all for the price of one, thanks to the inverse-square law.

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Photo Anatomy

Why It Works

■ **Fundamentals:** Layers, layers, layers; atmospheric elements; and classic composition.

■ **Layers:** Landscape photographers love layers because they are a surefire way to create the sense of three dimensions. Fog can flatten a picture, but with the multiple layers of mountains progressively obscured in the distance, it adds to the dimensionality.

■ **Atmosphere:** Ordinarily we're cold on exaggerated blue tones, but here it works, offset by the hint of warm sunlight on the church roof.

■ **Composition:** Notice how the near mountains intersect the frame edge one-third of the way up, the more distant mountains two-thirds of the way up, and the sky takes up the top one-third of the frame. That's why they call it the Rule of Thirds.

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8 Steps to the Right Res

Resolution is a simple matter that can be quite confusing. You might think, based on our new camera rating standards (see Editorial, page 10), that we're in love with it. But how much resolution is enough? Can you have too much resolution? How do you change the resolution of a picture?

Digital photos are made up of dots, and pixel resolution is a measure of how tightly those dots are packed together within a given amount of space. Pack them tightly, and you can make a fine-grain enlargement from your digital file. Pack them less tightly, and you can make a smaller print. Pack them very loosely, and the picture will be okay for viewing small on a computer screen, but not for printing. Note that as you make an image bigger, the dots get spread farther apart. Make the picture smaller and the dots get closer together.

Here's how to figure it all out in Adobe Photoshop or Photoshop Elements, using a JPEG file out of your camera. (Other image editors have similar tools.)

Step 1: Don't even think of doing anything else until you save the file under another name. You do this under File > Save As. This is not the Save command. By saving a copy, you're preserving your original file—and your original resolution.

Step 2: Go back and read Step 1. We're serious. People have knocked themselves out of contention in our Your Best Shot contest because they unintentionally discarded the high-res version of their images.

Step 3: Open the file in Photoshop or Elements. Go to Image > Image Size. A dialog box should open.

Step 4: Uncheck the Resample Image option. By doing this, you'll maintain all the pixels that are in your image, regardless of what you do next.

Step 5: Go to the Document Size section of the box, and make sure the dimensions are set to inches and Resolution to Pixels/Inch (unless you prefer centimeters). This measurement is often expressed as "dpi" for "dots per inch."

Step 6: Decide whether you want the image for print (standalone or magazine reproduction) or for computer viewing. For printing, type 300 Pixels/Inch for Resolution. For screen use, type 72 Pixels/Inch.

Step 7: Look at the width and height in Document Size. This is as large as you can go in your application, with a bit of wiggle room—you could, say, print an 8x12-inch image at 8.5x12.5. But there's no way a 4x6 at screen resolution will print at 8x12. Well, it will print, but as a bunch of coarse dots.

Step 8: Is the image bigger than you need? Save disk space by downsizing both dimensions and pixel count. Check the Resample Image option (this lets the program cast out excess pixels), and enter the width or the height you want (the other dimension will change automatically to maintain the same proportions). Bigger isn't necessarily better—many websites and e-mail programs choke on large image files.

ACTUAL SIZE: An image sized 9x12 inches at 300 dpi **(A)** can easily print on a letter-size page (we've reduced this one by 50% to fit this page). Still 300 dpi but 2x3 inches **(B)**, it can't be printed very big. At 72 dpi **(C)**, it's right for the web, but at print resolution, it's too tiny.

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IT'S WHERE THE PROS GO

Text by Laurence Chen
Photo by Michael Leschisin

REEL Time

Hook viewers with a surprising perspective

When you're fishing for new clients, sometimes you have to wade into unfamiliar waters. Michael Leschisin, a shooter with Image Studios in Appleton, WI (www.imagestudios-michaelleschisin.com), wanted to land a manufacturer of marine products based just across town.

Studying the industry's standard imagery, he noticed most had been shot at eye-level. So Leschisin decided to show his prospective clients something they didn't see every day. He went to Key West, FL, to create a set of photos, including this one, to demonstrate his ideas. His efforts paid off, and he won business from the company.

Here's how Leschisin found a fresh perspective, and you can, too:

1 Get wide and close.

A wide-angle lens junkie, Leschisin suggests shooting with a wide-angle in close to your subject. By greatly emphasizing the distance between foreground and background, this technique adds depth and dimension to a shot. The effect exaggerates angles at the edges of the frame, so perspective lines gain additional visual and emotional impact.

"Everyone, when they get into photography, wants to buy the longest lens they can, and telephoto has its place," he says. "But when people start shooting, they use the long lens to bring the subject closer to them—that's wrong. Robert Capa said, 'If your pictures aren't good enough, you're not close enough.'"

For this shot, Leschisin used a 16–35mm f/2.8L Canon zoom on a Canon EOS-1Ds.

2 Stay impersonal.

When you're telling a story about someone, you need specifics to paint a portrait. But when you're selling a story, you want one strong message others can relate to. By focusing on the rod and reel, Leschisin adds energy to the composition and makes fishing look fun. More important, he helps you imagine yourself in the scene by excluding his model's face. Composing for essential details while leaving out visual information that is too personal or too specific helps viewers place themselves in the picture.

3 Look for visual echoes.

Leschisin began with his model walking through the water, but he quickly hit on the idea of playing off the scenic atmosphere by showing the interaction of the sky and water. In that weather, the texture of the sky and the water's surface were very similar—they complement each other in the image. Leschisin worked the idea by moving in and out, instructing his model to hold the rod at various angles, and positioning the model's hands. He continued to massage those elements until they came together in a composition in which the rod divides the water and sky. A happy accident: The wrinkles in the fisherman's shirt echo the texture of the clouds and water, too.

4 Use a polarizer.

Polarizing filters cut glare and damp reflections—crucial when you're shooting near water. Leschisin prefers the linear type, but cautions that it can throw off your DSLR's meter and autofocus—be diligent about checking your exposure and focus while shooting.

5 Light at 10 or 2.

If you follow the old advice to put the sun at your back, your images will look somewhat flat. Leschisin recommends using the sun to light your subject from the side and slightly behind. So if you're at the 6 o'clock position with the subject in the middle, maneuver so that the sun is at 10 or 2 o'clock. Be careful to get enough fill light, though: Bring up the shadows and midtones using a bounce card or flash.

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Text by Peter Kolonia
Photos by Tim Kemple

HELPFUL HAZE: A subtle touch of strobe light opened up the sides of this cave-like cliff in China, revealing detail in Kemple's subject, climber Emily Harrington. Ironically, the famous dust-filled Chinese air contributed to the shot by dimming down what might otherwise have been overpowering backlight. Pollution, apparently, has its place!

Cliffhanger

Even landscapes can use a little artificial light

At first glance, you might think this was a composite of two shots—one exposed to bring out the details of the rock and the climber's face, the other to capture the uncanny landscape beyond. Not so. The secret: Carefully placed off-camera flash units that Tim Kemple, a 27-year-old adventure photographer, used to bring his vision to light.

With an artful eye and a mastery of Nikon's Speedlight system, Salt Lake City-based Kemple follows skiers, climbers, and other daring athletes as they compete before some of the most breathtaking scenery on Earth. Case in point: this heartstopping image of Emily Harrington at Moon Hill in Yangshuo, China, a site

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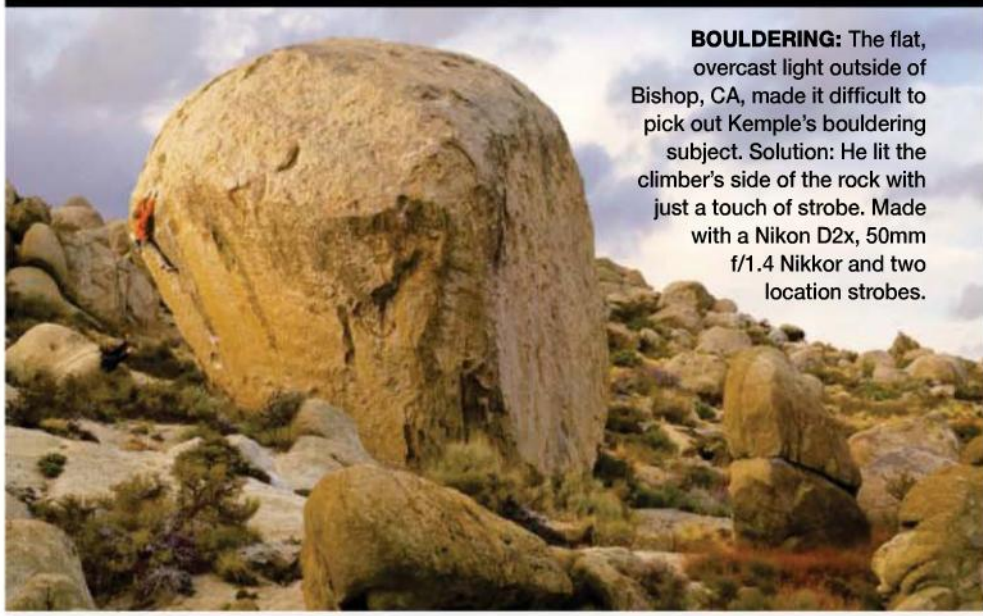

BOULDERING: The flat, overcast light outside of Bishop, CA, made it difficult to pick out Kemple's bouldering subject. Solution: He lit the climber's side of the rock with just a touch of strobe. Made with a Nikon D2x, 50mm f/1.4 Nikkor and two location strobes.

made famous when Mao Zedong brought Richard Nixon there in 1972.

But first Kemple had to get his lights, computer, cameras, lenses, and other gear to the site. "If you want to try this yourself," he says, "start with healthy legs to haul your butt and gear to the locations. It also helps to use the lightest gear possible, which is why you've got to love the power-to-weight performance of tools like Speedlights."

For this shot, besides the flash units, he used a Nikon D3, 35mm f/2 Nikkor, two lightstands, and a set of PocketWizard wireless flash triggers.

Knowing how he wanted his photo to look, he had to hunt for the right position. "I wanted to capture the cool stalactites that often form in these caves," he says. "But finding a location where I could frame them and the climber in one shot took some time."

Lighting and exposing the scene were his next challenges. Kemple had to compensate for the intense backlighting pouring into the scene. This would have obliterated any detail in the climber and probably also have produced flare around her.

"The answer was a lot of carefully aimed flash power," he says. It took four Nikon SB-800 Speedlights to get enough fill light to bring out detail in both Harrington and the overhang.

He first placed his main lights: two Speedlights on a single lightstand, low and just out of frame, at camera left. Setting them to full power in manual flash mode, Kemple focused their output primarily on the climber by manually racking out the zoom heads to their longest tele position, 105mm. He then placed two more units, also on a single stand, down and to the right as fill lights, zoomed to a wide angle and aimed up at the cliff walls. He dialed these down to half-power so they wouldn't compete with the main lights.

The next trick? Setting a shutter speed fast enough to record the bright trees and mountains in the hazy distance. The Nikon D3's top sync speed is 1/250 sec, but Kemple has learned to cheat it. "On my D3 I can shoot at 1/320 sec, losing the flash exposure only along the very bottom of the image, where it won't show against dark backgrounds," he explains. This provided a perfectly balanced exposure for both the flash-lit foreground and ambient-lit background.

"The biggest mistake I see people make when trying to light natural scenes—action or otherwise—is going too heavy on the lighting," Kemple says. "Most of the time, I aim for no more than a 1-stop increase in flash relative to ambient lighting on my subject. I also like to bounce, angle, and shape the light to give it a softer, more natural look, rather than an on-camera point-and-shoot look."

And if your main light throws a shadow, add a fill light to erase it.

Tim Kemple specializes in outdoor sports, youth culture, and lifestyle. See more at www.kemplemedia.com.

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Photograph by:
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By Dan Richards and Peter Kolonia

5 Nature Shooting Skills

Master these and you'll shoot like a pro

1 Pan a moving subject.

Panning—following a moving subject by pivoting the camera while the shutter is open—has two big benefits for shooting wildlife. It captures the subject sharply, while streaking the background to show motion (as in the photo above). It can also help you keep your subject sharp when the lighting's too dim for you to set faster, action-freezing shutter speeds.

Panning typically requires the shutter to be open for 1/8 sec or longer, depending on subject speed. Whether you're handholding or using a tripod (which can produce straight, parallel lines in the background streaks—a cool effect), start the pan before the shutter is open and keep moving until after it's closed. Like most things in life, practice makes panning perfect.

2 Check the histogram.

The peaks and valleys of this graph represent the amount of exposure in tones from darkest (far left) to brightest (far right). It's the edges you should worry about: If any of the graph spills over the left edge, you lose detail in deep shadows and usually get a dose of noise. Spill over on the right edge, and you wind up with blown-out highlights, such as a blank sky.

If the graph spills over on the left, increase exposure; if it spills over on the right, decrease exposure. Sometimes you won't be able to get both sides contained simultaneously. Landscape shooters may opt to let the shadows fall off rather than get blown-out highlights, but there are exceptions—backlit landscapes such as David Clapp's on pages 58–59.

3 Track with a zoom.

You want to fill the frame with a bird in flight, so you rack your long zoom out to the longest focal length. But when you put your eye to the viewfinder, you're met with an empty field of blue sky or green foliage. Where's the bird?

Rather than swing your lens every which way in an often futile hunt for a moving subject, try zoom tracking. Set your zoom to a wide enough focal length to easily pick up the bird in flight when you put your eye to the viewfinder. As soon as you do, follow focus on it (as with panning, use continuous autofocus), until you're in synch with its speed and trajectory. Then begin to zoom in and fill the frame. Also like panning, it gets easier with practice.

4 Set hyperfocal distance.

The hyperfocal distance is the focus setting that will give you the greatest depth of field (DOF) that still includes infinity. If your lens has a DOF scale (a series of inscribed lines adjacent to the distance scale and labeled with f-numbers), setting it is easy: Switch the lens to manual focus and turn it so that the infinity distance mark lines up with the f-stop you're using.

If your lens has no DOF scale, you can eyeball it using DOF preview (provided your camera has it): Set your aperture and trigger DOF preview. Focus the lens manually to a near distance, and, while looking through the viewfinder, set the distance farther and farther until the most distant object comes just into focus. If the viewfinder image is too dark, cover the finder, cup your hands around the eyepiece, and wait for your eye to adjust.

5 Bracket exposures and other settings.

A common myth is that one perfect exposure exists for every landscape, floral study, or wildlife portrait. But by under- and overexposing a scene, you can come away with two (or more) interpretations, each different yet compelling in its own way.

Bracketing exposure—simple, thanks to auto bracketing on most DSLRs—nets you a decent exposure, several variations, and the potential to blend different exposures into a single, superior version of a scene.

For really killer images, go a step further, if time permits: Bracket white balance, focusing, crop, and camera orientation (horizontal and vertical).

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RISE OF THE FULL-FRAMERS: The latest full-frame DSLRs—including the Canon EOS 5D Mark II ($2,700, street, body only), Nikon D700 ($3,000, street, body only), and Sony Alpha 900 ($3,000, street, body only)—bring the cost of a bigger sensor down from the stratosphere.

TONY CORDOZA

THE FULL-FRAME DECISION

IS IT TIME TO GET A FULL-FRAME DSLR, OR IS A SMALLER SENSOR ENOUGH?

BY DAN RICHARDS

A GENERATION AGO, DEBATE raged over the presumed benefits of medium format (big cameras using 2¼-inch roll film) compared with the 35mm film format used in standard SLRs and rangefinders.

A version of that debate continues today. At issue: the relative merit of the "full-frame" DSLR—one whose sensor dimensions closely match those of the 35mm film frame—against those with smaller sensors. Which is better overall—or, more to the point, better for your kind of shooting?

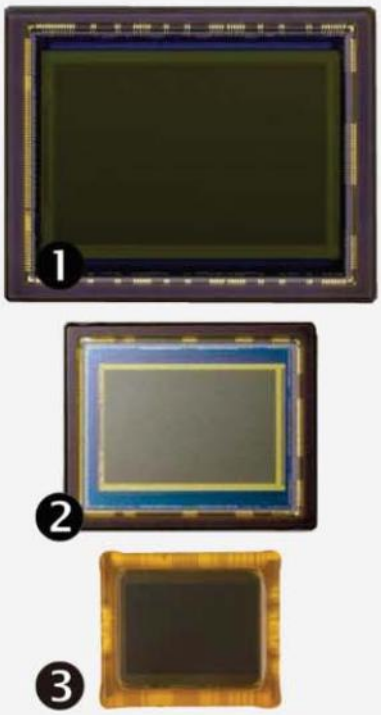
We've looked hard at all the angles and tallied a scorecard that may surprise you.

SENSOR SIZE MATTERS

Three sizes of DSLR imaging sensor are in wide use today: full frame (named for the 35mm film frame), APS-C (about the size of the standard frame of Advanced Photo System film), and Four Thirds (developed without reference to a film size). Canon, Nikon, and Sony offer both full-frame and APS-C models; Pentax and Samsung, APS-C only; and Olympus and Panasonic, Four Thirds.

The bigger the sensor, the more of an image it can cover—in other words, it will have a wider angle of view. Put a lens of the same focal length on cameras of the three formats and, if it provides the view of a moderate wide-angle lens view on a full-frame camera, it will serve as a normal on the APS-C camera, and a short tele on the Four Thirds model.

This has led manufacturers and publications to state "equivalent" focal lengths for lenses intended for smaller-than-full-frame cameras. So a 35mm lens is equivalent to 52.5mm on an APS-C camera and 70mm on a Four Thirds camera. While this may cause more confusion than it clears up, it provides a useful comparison of lenses across different formats.



SENSORS: ACTUAL SIZE
(1) FULL-FRAME (NIKON): 24x36mm
(2) APS-C (SONY): 23.6x15.7mm
(3) FOUR THIRDS (OLYMPUS): 17.3x13.0mm

THE MAGNIFICATION FACTOR–OR IS IT?

A quick way to compare lenses across formats is to use an arithmetic multiplier. Called a magnification factor, crop factor, or 35mm lens factor, this is simply a number multiplied by the focal length of a lens on a smaller-sensor camera to get a full-frame equivalent.

Most APS-C cameras have a lens factor of 1.5X. Canon APS-C models, which use a slightly smaller sensor than other brands, have a factor of 1.6X. And Four Thirds models have a 2X lens factor. So a 200mm lens on an APS-C model gives you the reach of a 300mm or 320mm lens on a full-framer. On an Olympus or Panasonic, it would give you the reach of a 400mm.

But does it really?

Some photographers say that this extra reach amounts to a crop of the full frame—equivalent to simply blowing up the center portion of the full-frame image.

But this is a film analogy that doesn't hold true in the digital world. The APS-C camera concentrates all its pixels in that smaller frame, whereas if you crop the image from a full-frame camera, you lose pixels.

For example, if you put a 200mm lens on a 12.1MP full-frame Nikon D3, then cropped the picture to a field of

THE FULL-FRAME DECISION

view equivalent to what you'd get using a 300mm lens, your image would wind up just 5MP in size. But if you put the same lens on a 12.3MP APS-C sized Nikon D300, you'd get a 300mm-equivalent image—with the full 12.3 megapixels.

With today's high-resolution full-framers, that compromise isn't as striking, but it doesn't disappear. Put a 200mm lens on a 24.6MP full-frame Sony Alpha 900, then crop, and you'd get a 10.5MP image—respectable, but still less than you'd get with a 12.2MP APS-C Sony Alpha 700.

So the telephoto advantage of smaller-format DSLRs is very real. Sports and wildlife shooters in particular can benefit from a smaller-sensor DSLR, either by getting long reach with relatively compact lenses, or by getting huge reach with big "legacy" glass—full-frame lenses originally developed for film SLRs.

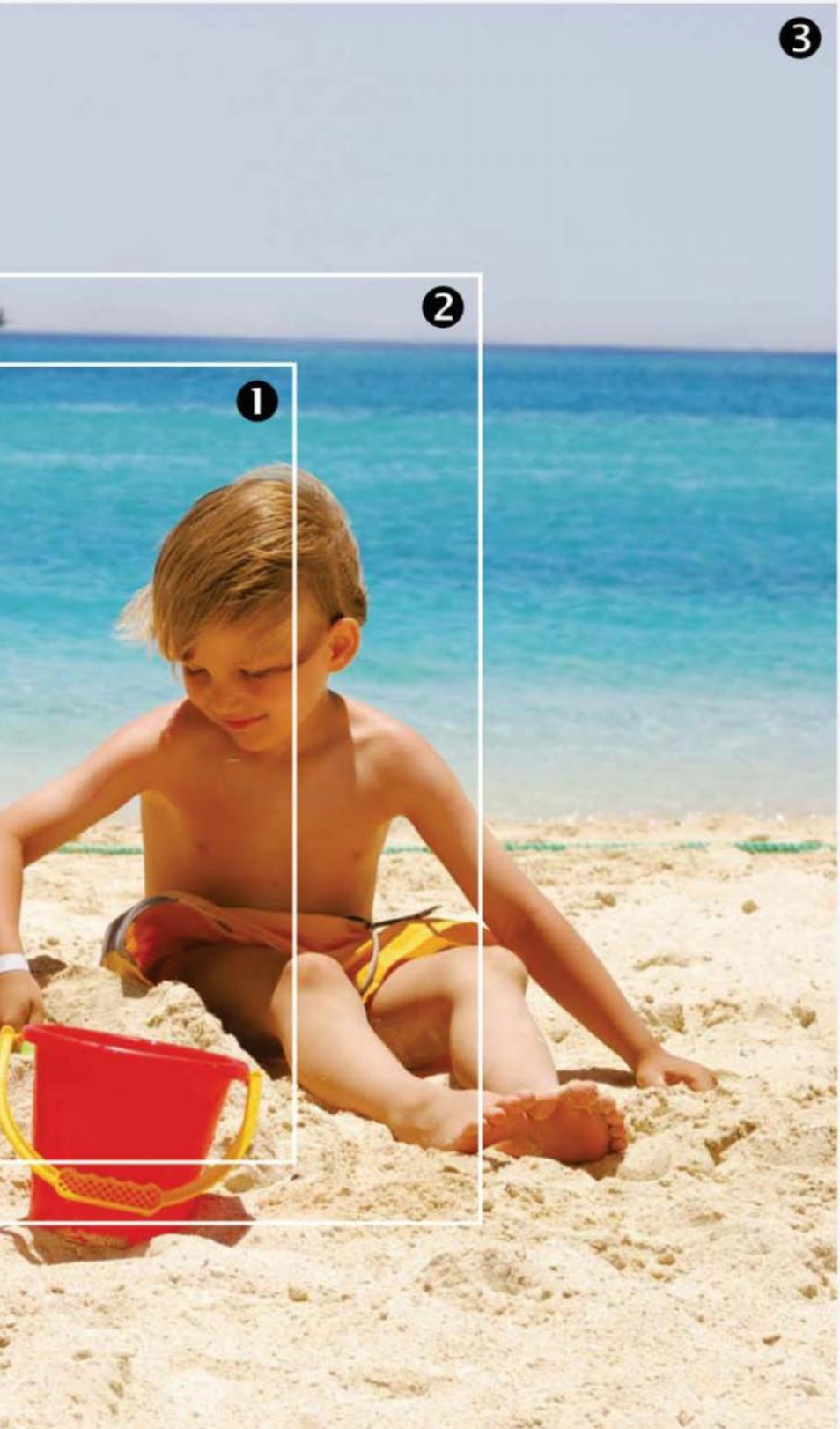
CROP FACTOR IN ACTION: Even when both the viewpoint and lens focal length stay the same, if you shoot the same scene with three different sensor sizes—Four Thirds (1), APS-C (2), and full-frame (3)—you get three different angles of view.

THE WIDE-ANGLE CONUNDRUM

At the other end of the lens spectrum we have the wide-angles, and here the full-framers have—or at least had—an advantage. That 17mm lens that gives you a wild, wide view on a full-frame DSLR? On an APS-C camera, it's equivalent to a ho-hum 27mm.

The playing field is being leveled, though: Witness Canon's 10–22mm f/3.5–4.5 EF-S (16–36mm full-frame equivalent), Nikon's 12–24mm f/4G DX Nikkor (18–36mm equivalent), and Sony's 11–18mm DT f/4.5–5.6 (16.5–36mm). We even have curved-field fisheyes for smaller-sensor DSLRs. We'll likely see even wider lenses for smaller formats in the near future.

So unless you already have a stash of legacy wide-angle lenses for full-frame, there is no real wide-angle advantage to a full-frame DSLR.



MARZANNA SYNCERZ/FOTOLIA.COM

THE ACHING-BACK FACTOR

Because smaller-than-full-frame sensors don't take in as much image area, camera makers are able to design lenses for them that cast a smaller image circle onto the focal plane. That means lenses can be made using smaller-diameter elements, for less size and weight.

And if you're willing to forego some brightness, these lenses can be smaller and lighter still.

That's how manufacturers can design those ultrawide zooms we mentioned above, as well as long-range zooms like 18–250mm optics, at relatively moderate cost. These lenses are sometimes termed "digital only" and can be identified by manufacturers' trade names: Canon EF-S, Nikon DX, Pentax DA, Sony DT.

Now, here's the rub: If you opt for a smaller-sensor DSLR system, and later want to add a full-frame DSLR, your digital-only lenses will have limited utility, at best. Canon EF-S lenses won't even mount on Canon full-frame models. Nikon and Sony APS-C lenses will work at reduced resolution, as we've noted. Adding full-frame glass along with a full-frame body ends up an expensive proposition.

However, going the other way—using full-frame lenses on smaller-sensor cameras—is easy street. These lenses will work on either format. You gain tele reach with the long lenses on the APS-C body, and if you want a wider angle of view than you get with the full-frame lenses, you can always add an APS-C ultrawide at reasonable cost. (For a real-life example of how this works, see the sidebar on the next page.)

"For oldsters like me who have a closet full of legacy glass, it was a real delight to be able to use my existing lenses on the new cameras," says Douglas Rea, a professional photographer and professor at Rochester Institute of Technology in Rochester, NY.

THE FULL-FRAME DECISION

Another presumed advantage of using full-frame lenses on APS-C cameras is that the smaller sensor is using only the central "sweet spot" of the image circle, thereby providing sharper images with less light falloff at the edges.

In Pop Photo Lab tests, though, the sweet spot is proving a mythical beast. It may have held true for older legacy lenses, but we now see very similar SQF numbers for full-frame lenses tested at full-frame and APS-C sizes. And the better digital-only lenses perform on a par with equivalent full-frame optics.

While digital-only lenses have been criticized as slower than their full-frame counterparts, this, too, is changing as manufacturers build up these lens lines.

HOW DENSE ARE THOSE PIXELS?

For a smaller-sensor DSLR to have the megapixel count of a full-frame DSLR, the pixels have to be packed tighter. For instance, the 12.1MP full-frame Nikon D700 has just under 14,000 pixels in a square millimeter of its sensor, while the 12.3MP APS-C Nikon D300 sensor has about 33,000. Even the full-frame 24.5MP Nikon D3x has less pixel density than the D300—about 28,300 per square millimeter.

With more loosely packed pixels, manufacturers can make the pixels bigger, and that's the case here: A D700 pixel is about 8.5 microns across, while a D300 pixel is about 5.5 microns. Bigger pixels can catch more light, which can make for images that have less noise and greater dynamic range.

But now we come to the real world. In our tests in the Pop Photo Lab, the Nikon D700 and D300 produced very similar image-quality results. They were neck-and-neck in noise control through ISO 1600, with the D700 slightly better at ISO 3200 and 6400. (The D700 also has ISO settings of 12,800 and 25,600; the D300 does not.) So, given the same megapixel count, the smaller sensor can perform on a par with the larger one.

Up to a point. The Canon EOS 50D, with its 15.1MP APS-C sensor, produced more resolution in our tests than the Nikon 12MP-range cameras, but did not really exceed them in overall image quality, chiefly due to noise. To get that many pixels on the smaller chip, the 50D needed a pixel size of 4.7 microns. The full-frame 21.1MP Canon EOS 5D Mark II, on the other hand, has room on its sensor for larger pixels, and its image quality blows away the 50D.

Sometimes there is no substitute for square millimeters.

THE BOTTOM LINE

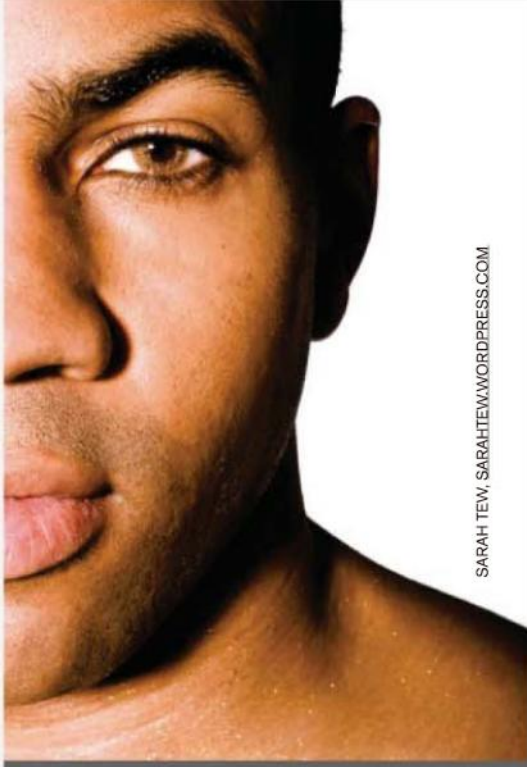
If you've been tallying the scorecard, you've probably reached the same conclusion we have: that for most serious amateurs, and many pros, there is no compelling reason for going to a full-frame DSLR. The APS-C cameras and lenses in the Canon, Nikon, and Sony systems can provide comparable imaging quality at less cost and almost always reduced size and weight. Pop Photo has run many ooh-inducing double-page spreads of photos taken with smaller-than-full-frame DSLRs.

But if you require extremely high-resolution images, if you make really big enlargements, or if you want great leeway in cropping deep into an image, you'll want a high-megapixel full-frame DSLR. Given the current state of the technology, APS-C cameras reach a point of diminishing returns at around 14–15MP.

To put it simply, full-frame is becoming the new medium-format.

SENSOR-SIZE SCORECARD

	FULL-FRAME	SMALLER SENSOR
TELEPHOTO REACH		✓
WIDE-ANGLE COVERAGE	TIE	TIE
COMPACTNESS, LIGHT WEIGHT OF LENS SYSTEM		✓
LENS INTERCHANGEABILITY ACROSS FORMATS	✓	
IMAGE QUALITY AT MIDDLE MEGAPIXEL LEVELS	TIE	TIE
IMAGE QUALITY AT HIGH MEGAPIXEL LEVEL	✓	



SARAH TEW, SARAHTEW.WORDPRESS.COM

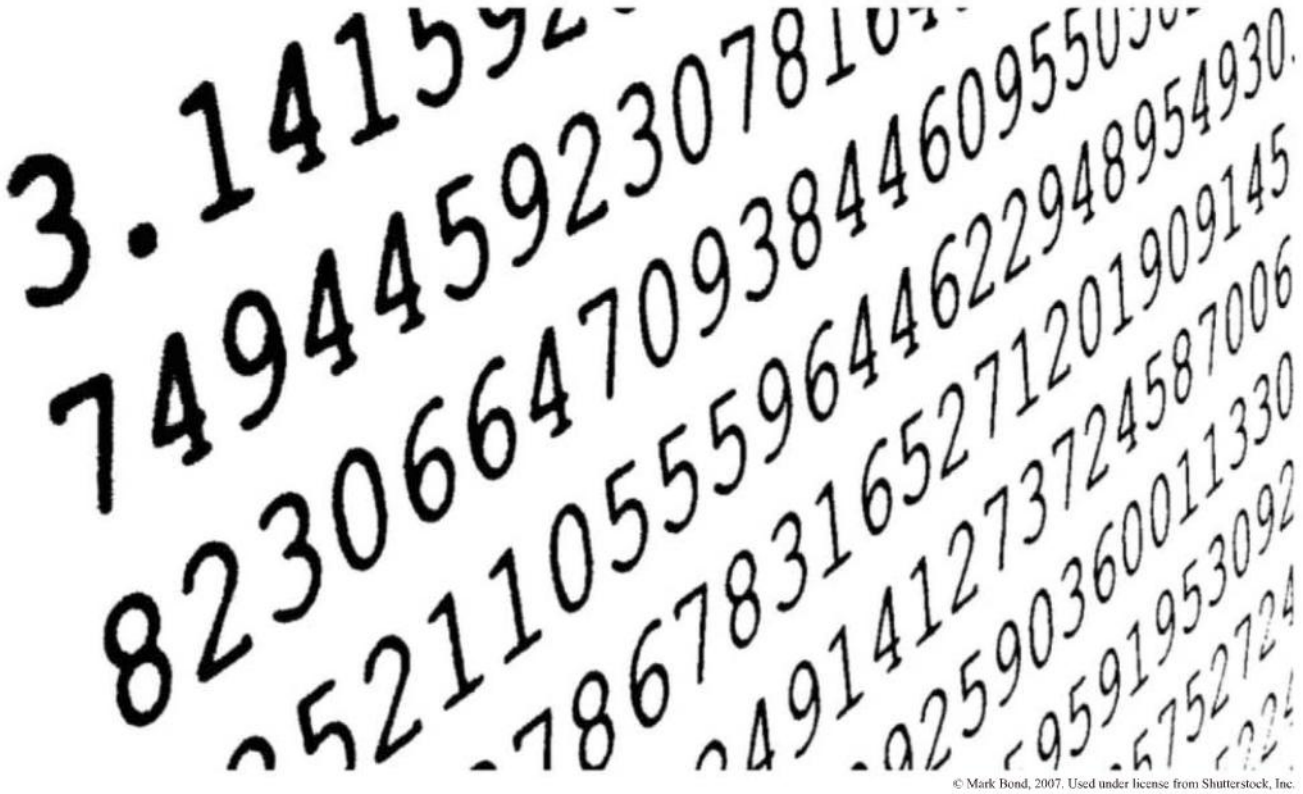
THE TWO-FORMAT SOLUTION

Sarah Tew, a professional portrait and wedding photographer, has no problem deciding between full-frame or APS-C Canon EOS models. She uses both.

Needing a backup body for her full-frame EOS 5D, but looking to economize, she decided on an EOS 40D. It proved a boon. "The 40D is very useful for my long lens—my 70–200mm—during the wedding ceremony," she says. "I may be off to the side, or in the back of the church, depending on the restrictions, and I can get even closer on faces with the crop factor. And the quality is certainly up to professional standards."

When it came time to add a superspeed optic to her lens kit, she opted for the 50mm f/1.2L Canon EF full-frame lens rather than the 85mm f/1.2L EF. "I had been tempted by the 85mm as a great fast portrait lens, especially useful at weddings. But then the 50mm is lighter and more versatile—if I want it to be like an 85mm, I can just throw it on the APS sensor camera." An incidental benefit: At $1,400, street, the 50mm costs much less than the $1,870 85mm.

FLEX FRAME: With a full-frame 50mm f/1.2L Canon EF lens on an APS-C-size Canon EOS 40D, Sarah Tew gets an equivalent focal length of 80mm—just right for portraits.



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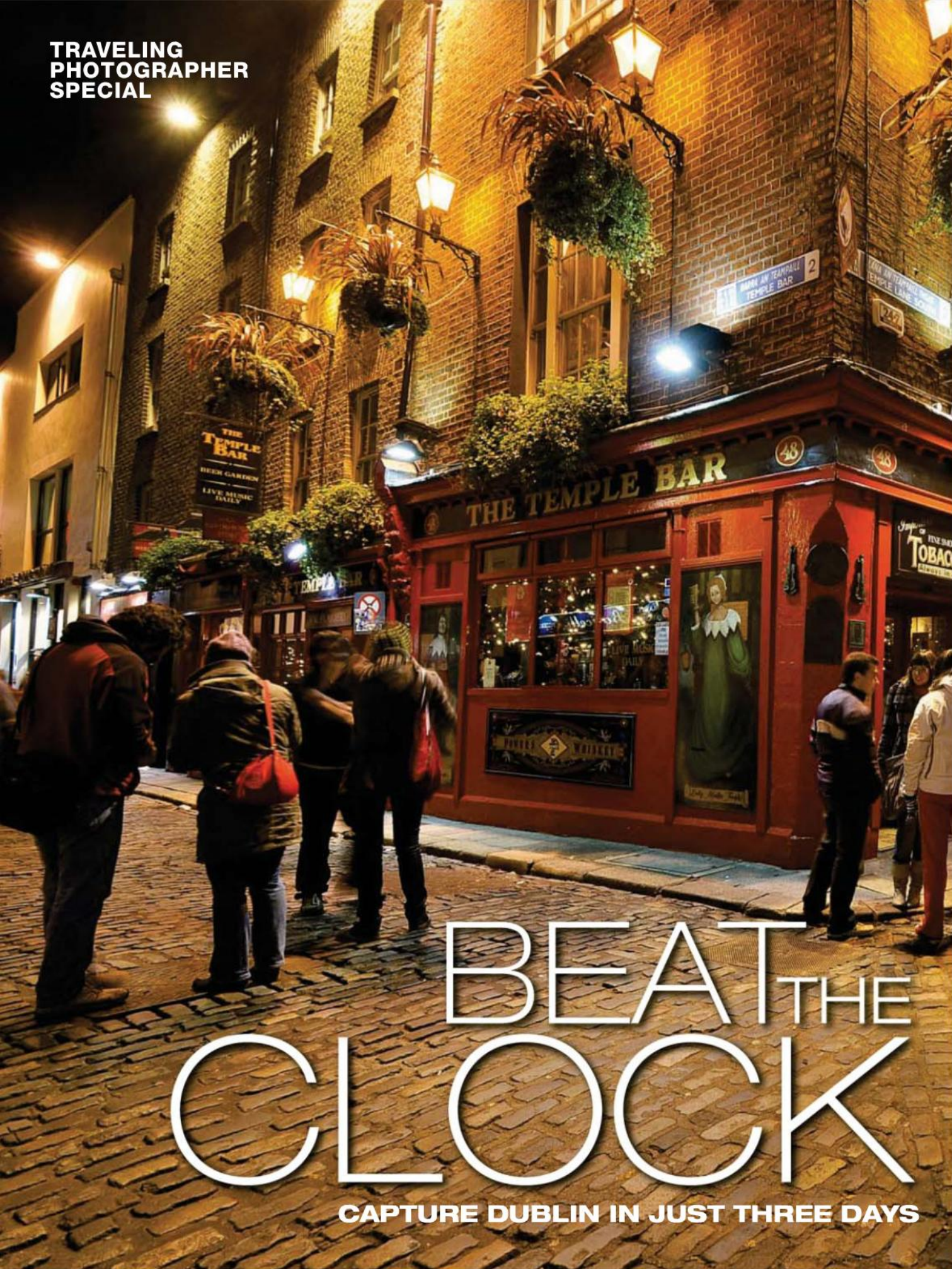
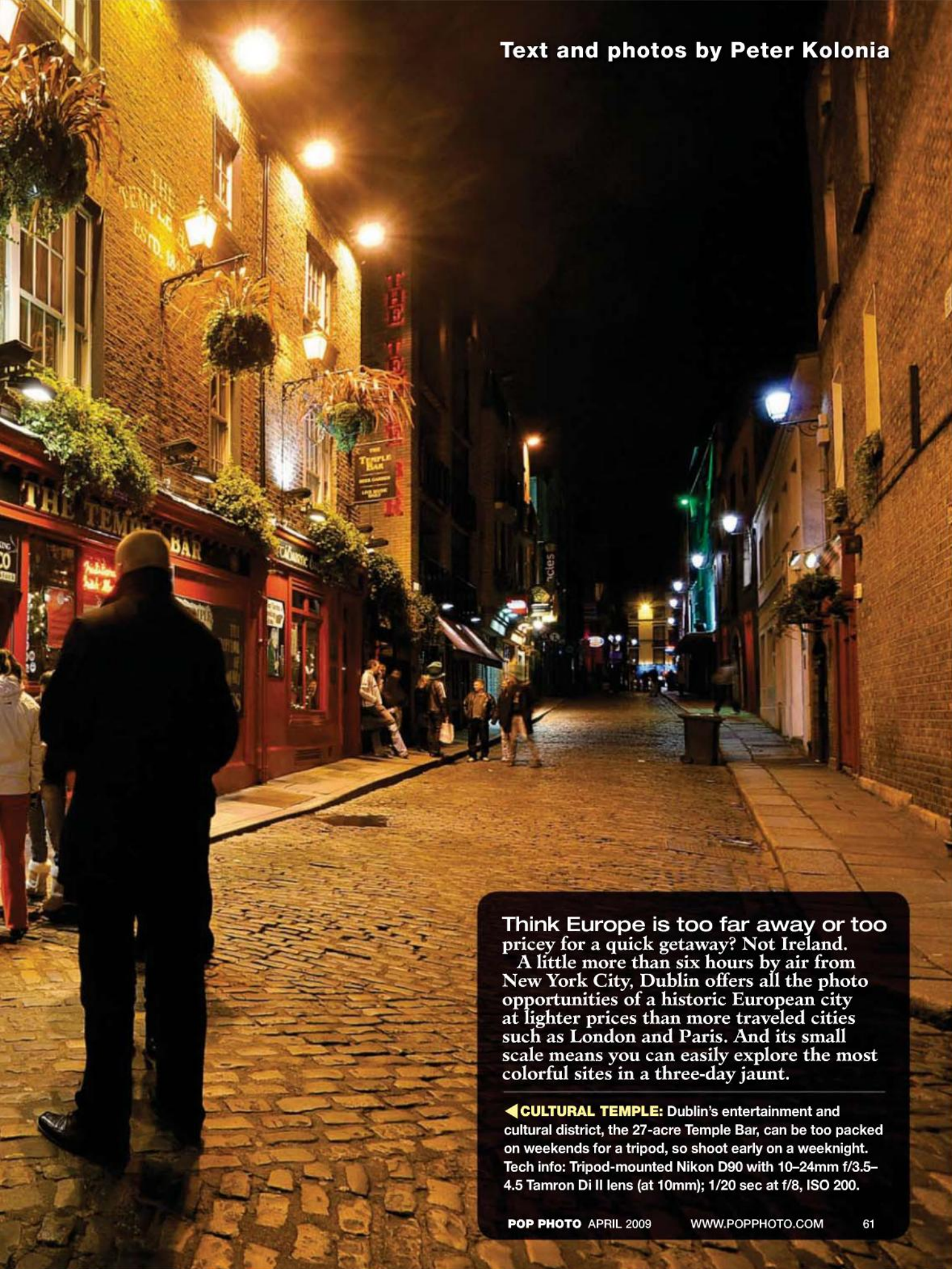


BEAT THE CLOCK

CAPTURE DUBLIN IN JUST THREE DAYS

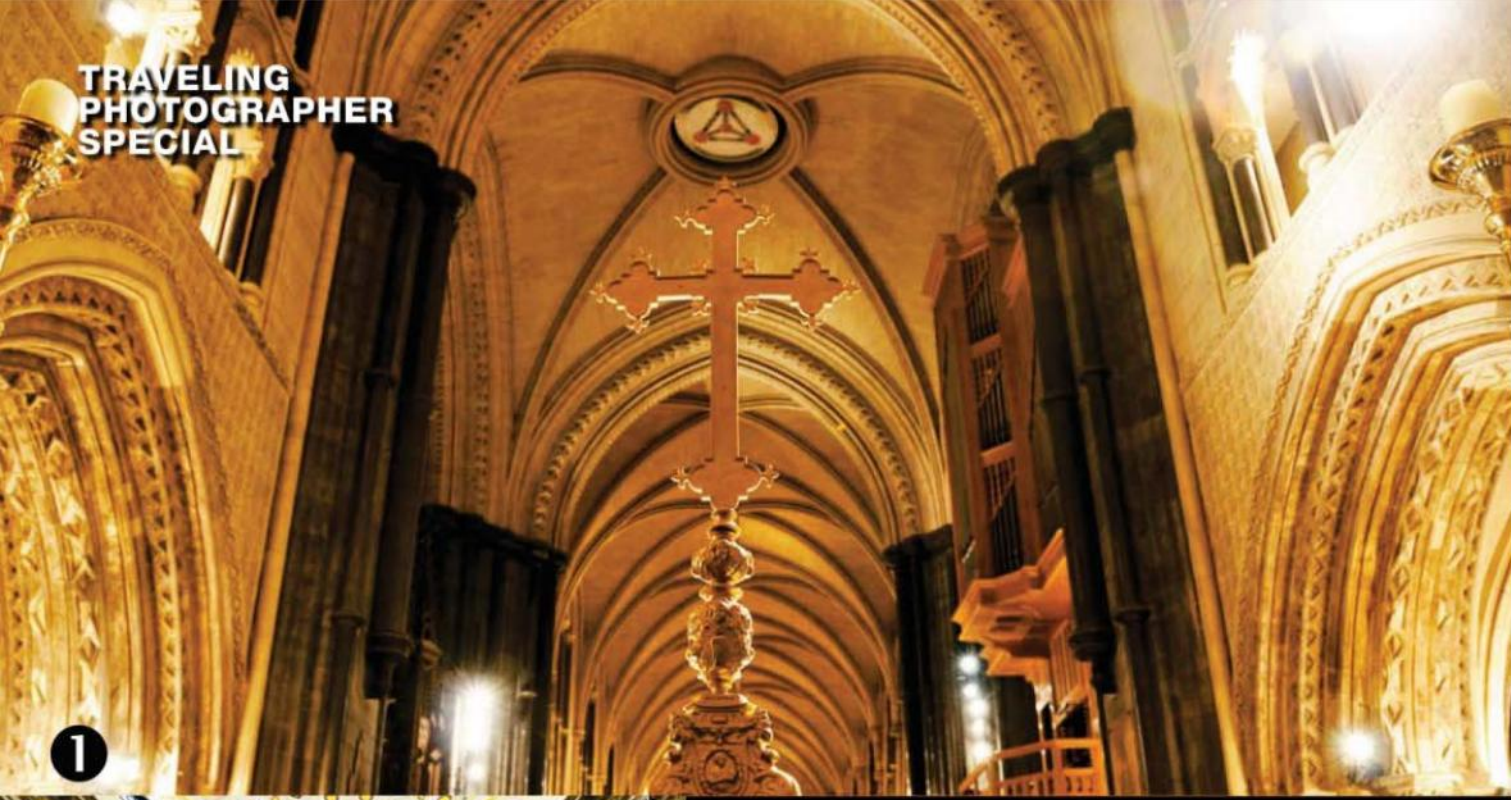
Text and photos by Peter Kolonia

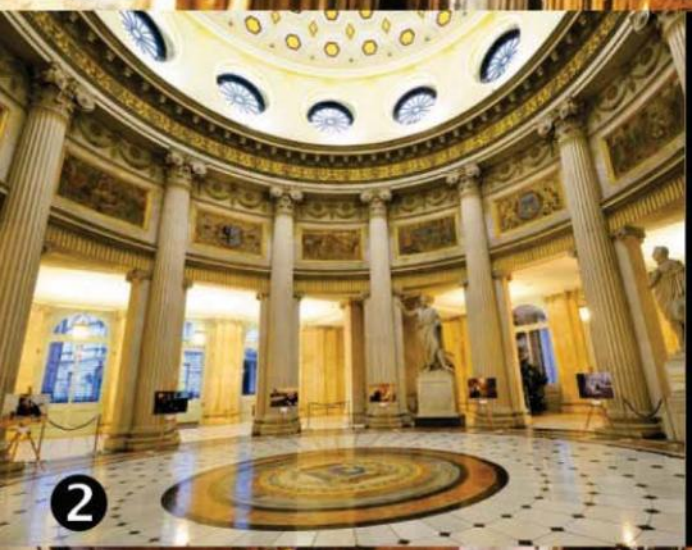


Think Europe is too far away or too pricey for a quick getaway? Not Ireland.

A little more than six hours by air from New York City, Dublin offers all the photo opportunities of a historic European city at lighter prices than more traveled cities such as London and Paris. And its small scale means you can easily explore the most colorful sites in a three-day jaunt.

◀**CULTURAL TEMPLE:** Dublin's entertainment and cultural district, the 27-acre Temple Bar, can be too packed on weekends for a tripod, so shoot early on a weeknight. Tech info: Tripod-mounted Nikon D90 with 10–24mm f/3.5–4.5 Tamron Di II lens (at 10mm); 1/20 sec at f/8, ISO 200.





1 CHRIST CHURCH CATHEDRAL: The oldest stone building in Dublin, Christ Church offers picturesque arches and must-shoot vaulted ceilings. Tech info: Tripod-mounted Nikon D90 with 10–24mm Tamron Di II (at 18mm); 1/10 sec at f/4.5, ISO 320.

2 CITY HALL: Experiment with white balance settings to bring out the gold accent colors. For this image, auto WB worked fine. Tech info: Tripod-mounted Nikon D90 with 10–24mm Tamron Di II (at 10mm); 1/15 sec at f/8, ISO 200.

3 PUB CRAWL: For a taste of the thriving music scene, try the nightly Musical Pub Crawl, running April–October (www.musicalpubcrawl.com). Tech info: Tripod-mounted Nikon D90 with 10–24mm Tamron Di II (at 10mm), 1/30 sec at f/4.5, ISO 400.

4 FIVE STAR PLUS: Intimate and personal, Dublin's best hotels, including the Shelbourne Hotel (where I stayed), exude warmth and charm. Tech info: Tripod-mounted Nikon D90 with 50mm f/1.4 Nikkor; 1/125 sec at f/1.4, ISO 400.

From a centrally located hotel, most of the scenes you'll want to capture will be within walking distance. Dozens of hop-on/hop-off buses circle the city day and night.

There's plenty to shoot: beautiful parks, major museums, a thriving music scene, a sprawling zoo, and distinctive architecture. With few office highrise buildings to get in your way, you can compose many scenes much as they would have appeared to Oscar Wilde or James Joyce.

Want to use a tripod or flash? No problem. In three days of shooting in and around Dublin in churches, castles, pubs, and government buildings, I met no objections to either.

Best of all—at least for photographers—the golden hour lasts all day long. Dublin is farther north than most of the continental U.S., so, especially in winter, the sun is very low on the horizon, even at midday. So for much of the year, almost every daylight hour you get the low-angle, strafing light that can add long, shapely shadows, visual depth, and texture to your pictures.

And if you're looking for luxury for less, five-star hotels cost around $200 per night, compared with up to $400 elsewhere in Europe.

There's probably no more beautiful season to visit the Emerald Isle than in springtime, as the daylight lengthens and the greenery begins to bloom.

Here are eight great places for a quick photo tour of Dublin.

1 Temple Bar. With picturesque alleys and cobblestone streets, lovers walking arm-in-arm, and wall-to-wall pubs bursting with music, the Temple Bar entertainment district makes an excellent starting point. Natives and visitors throng day and night, so it's great for people pictures and the best part of Dublin for capturing nightlife. Temple Bar is also home to...

2 The Gallery of Photography. Located on Meeting House Square, Ireland's top showplace for fine-art photography hosts ongoing exhibitions, houses a great bookshop, and, if you shoot black-and-white film, rents darkroom space for two days if you take out a 7-euro visitor's membership. (www.galleryofphotography.ie)

3 City Hall. On traffic-snarled Dame Street, City Hall is capped by a beautiful—and oft-photographed—rotunda. Dating back to the late 1700s, the bright, quiet, and spacious dome comes as a shock when you enter from the narrow streets. Bring along a tripod for a steady shot upward.

4 Dublin Castle. Its centerpiece is the crenellated Record Tower from the 13th century. Walk up to its base from the Dubh Linn Gardens side, and, on an overcast day, shoot upwards to include the parapet and a foreboding sky. Inside, set your camera flat on the floor and use a wide-angle lens to shoot down the long arched State Corridor.

5 Christ Church and St. Patrick's Cathedrals. Steps from Dublin Castle and Town Hall, Christ Church is smaller than the grand St. Patrick's. When there's no service going on, it's a better choice for photographing Gothic architecture, simply because the crowds are thinner. It's dark, though, so a tripod is a must.

St. Patrick's is brighter and—with its monochromatic statuary, walls, and columns—great for black-and-white. Time your visit for when the sun hits the longer nave walls, falling through the row of vaulted windows to form a colonnade of light.

Both churches charge admission to tourists, so make sure you have euros in your pocket.

6 St. Stephen's Green. A center-city park with winding paths and duck ponds ringed with weeping willows, St. Stephen's Green makes a great backdrop for lovers, pram-pushing nannies, and (most of the year) parades of uniformed school children. In spring, you'll find swans rearing their goslings. Rain expected? Bring protection for your gear, because in the Green's 22 acres, there's almost nowhere to take shelter.

7 Merrion Square. One of the British Isles' finest Georgian-style residential squares, its central park is much more colorful in warmer months, but all year long you will find excellent views of this distinctive architectural form. (the poet W.B. Yeats, playwright Oscar Wilde, and patriot Daniel O'Connell lived at 82, 1, and 58 Merrion Square, respectively). Crop tightly around adjacent doors for contrasts of architectural style, color, and hardware.

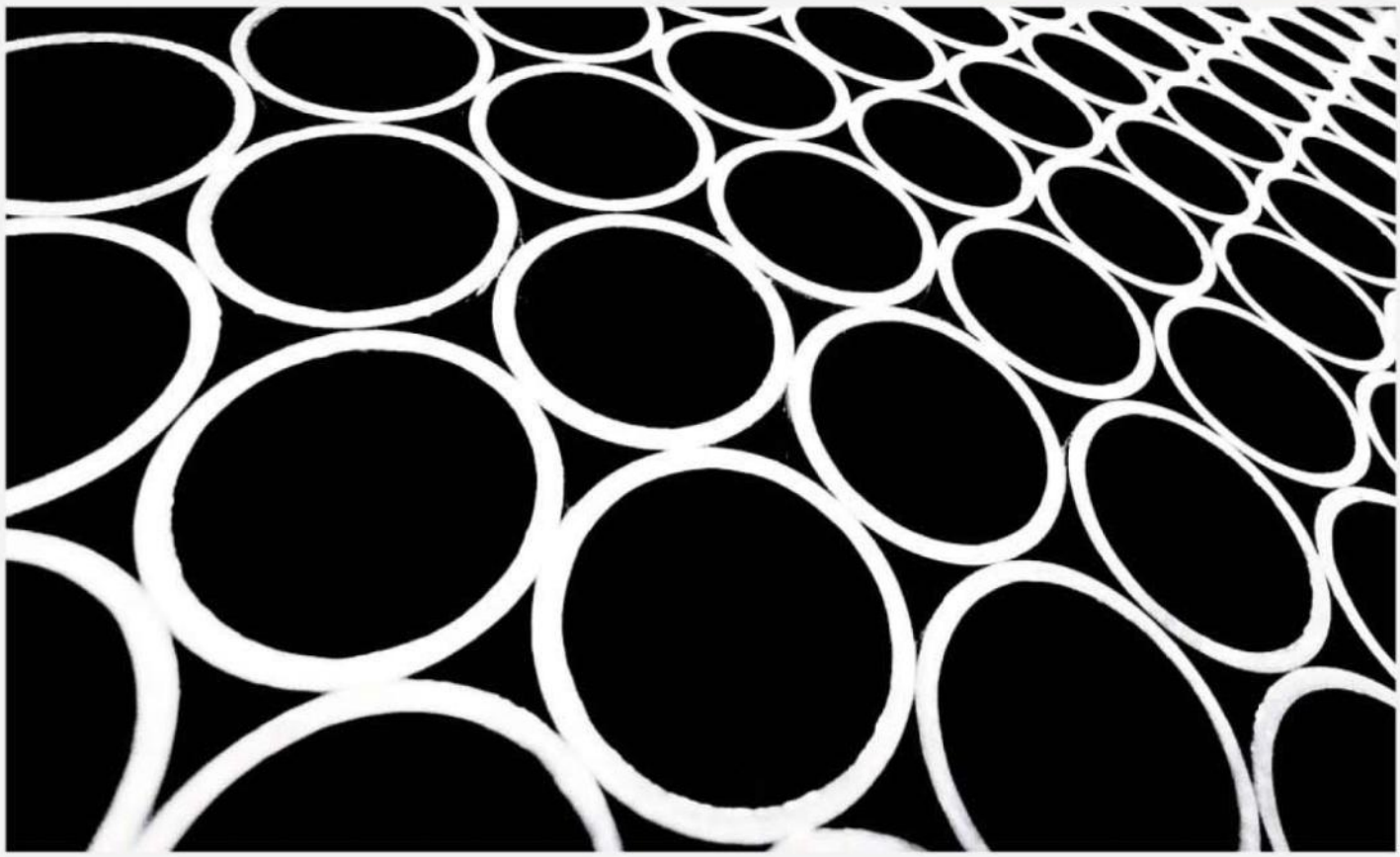
8 Ha'penny Bridge. Crossing the Liffey and connecting Dublin's entertainment and business districts, the visually humble, wrought-iron Ha'penny is a symbol of Dublin. The best time to shoot it is after dark, from the O'Connell Bridge. Compose to include the bridge and its reflection in the river below. No tripod? Rest your camera on the O'Connell's extra-wide railing.

For more information about these and other destinations in Ireland, phone Tourism Ireland—Peter Kolonia's hosts for his trip—at (800) 223-6470, or visit www.discoverireland.com.

SURE THINGS

Five fantastic photos you can't mess up

By Debbie Grossman



Some great photos are the product of impeccable timing. Other great pictures are the culmination of years of experience or pounds of expensive equipment. Then there's another type of great photo—also arresting, also surprising, but totally easy to make.

Here are five pictures that, despite their simplicity to achieve, will leave your friends and family mighty impressed.

Streetscape

●THE PHOTO: A brightly colored and larger-than-life ad, a skewed camera angle, and a stooped man combine to create a strange and witty image. Shot by Lester Weiss, 53, of San Francisco (www.pbase.com/ojoblanco) this photo was the product of a lot of careful composition. He spotted the ad first, then twisted and turned his camera until he captured not only the ad but its reflection in the truck's window. Once he had a composition he liked, he waited. The incoming pedestrian was perfect—his bent posture contrasts with the youth of the towering models, and his evident effort fools your eye into thinking he's climbing a steep hill.

●THE TRICK: This kind of picture works because the scale is confusing. To shoot one like it, start by finding a huge billboard or poster, preferably

LESTER WEISS (STREET); THOMAS HAWK (CIRCLES)

one whose content clashes with its environment. Then, make your composition. Use your surroundings to frame an imaginary person, and wait for one to amble into the frame. You may have to be extremely patient, but, hey, so was Cartier-Bresson.

●TECH SPECS: OLYMPUS C8080 WZ. EXPOSURE, 1/160 SEC AT F/7.1, ISO 100.

Grid

●THE PHOTO: Pictures are everywhere, especially in places where you go to see other pictures. Thomas Hawk (www.thomashawk.com), 40, shot the photo on the previous page, a close-up of an umbrella stand at the San Francisco Museum of Modern Art. The high-contrast black-and-white is eye-catching, and the repeating pattern holds your attention as it disappears from the corner of the frame.

●THE TRICK: Patterns are always interesting—an affinity for repetition seems hardwired into our brain. To get a shot like this, look for a repeating pattern, then get in close. Angle your camera to emphasize a skewed perspective, and fill the frame. Look for patterns that offer a lot of contrast. After you shoot, use software to go b&w for extra effect.

●TECH SPECS: CANON EOS 5D WITH 14MM F/2.8L CANON EF LENS. EXPOSURE, 1/25 SEC AT F/2.8, ISO 1600.

Singular Silhouette

●THE PHOTO: Greek shooter John D. Carnessiotis (www.flickr.com/photos/aster-oid) loves silhouettes, so when, on a ferry to Mykonos, he spotted two girls backlit by the reflective water and setting sun, he aimed his camera accordingly. In his original shot, this girl's profile was perfectly sideways, but the other was slightly turned. Using Google's simple and free Picasa software, he cropped for the nicer profile, and added enough contrast to completely lose all highlight and shadow detail. The result? A highly graphic and sweet silhouette.

●THE TRICK: Though this shot was candid, a picture like this is easy to set up using natural light. Head outside when the sun is fading, and frame your subject against the sky with the sun behind her. Make sure no clouds intersect with her face, and shoot, exposing for the sky. Then do the rest in your image-editing software: Use the blunt force of the brightness/contrast slider to go high-contrast and high-brightness, and quickly zap out any remaining color by desaturating.

●TECH SPECS: NIKON D80 WITH 70–300MM F/4–5.6 SIGMA APO DG LENS. EXPOSURE, 1/500 SEC AT F/11, ISO 100.

Long Nighttime Exposure

●THE PHOTO: Leave your shutter open long enough after the sun goes down, and you'll be surprised how different the night looks to your camera

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than it does to your eye. Pretty soon the sky goes from black to royal blue, and artificially lit trees take on an otherworldly glow. Jolyn Hecht, 31, of Chicago (www.jolynphoto.com), shot the image above on a windy night. She knew that the swiftly moving clouds would make for a dramatic blur, so she framed the trees to balance the sky.

●THE TRICK: Because long-exposure nighttime images transform reality, they are surprisingly forgiving and easy to make—just be careful not to wiggle the camera. If you have a tripod, use it. If not, any flat surface will do. Set your camera on manual and start with a low ISO to minimize noise.

Use a remote trigger if you have one (if not, set the camera's self-timer), trip the shutter, then wait. Start by exposing for a minute, and if that's not enough light, keep adding more time.

If your camera won't expose for more than 30 seconds or so, set it on Bulb and use the remote to keep the shutter open while looking at your watch. Don't rely on your meter—because the look is subjective, trial-and-error is your friend.

●TECH SPECS: TRIPOD-MOUNTED NIKON D80 WITH 10–20MM F/4–5.6G SIGMA LENS. EXPOSURE, 228 SEC AT F/4, ISO 100.

Urban Canyon

●THE PHOTO: Images of the concrete jungle rarely surprise, but Tom Haymes (www.haymesimages.com) of Katy, TX, found a way to make this shot of Pennzoil Place in Houston truly cool. In photographing Houston's 25 tallest buildings, Haymes challenged himself to find creative ways to depict the city. This one works because the negative space is strikingly small, transforming a skyscraper into an abstraction.

●THE TRICK: Counterintuitive perhaps, but when shooting architecture, don't spend too much time looking at buildings. Instead, try to find interesting shapes between them. If your meter reading for the architecture is very different from that for the sky, expose for whichever takes up the most space in the frame.

●TECH SPECS: NIKON D70S WITH 18–70MM F/3.5–4.5G NIKKOR IF-ED DX LENS. EXPOSURE, 1/30 SEC AT F/5.6, ISO 200.

JOLYN HECHT (TREES); TOM HAYMES (BUILDINGS)

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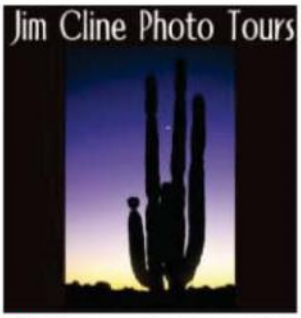

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THE NEW HD CAMS

THE FUTURE OF HOME VIDEO HAS FINALLY ARRIVED

By Debbie Grossman

If you haven't given much thought to camcorders in the past few years, you're in for some pleasant surprises. The move toward high-definition TV has been fairly smooth, but the switch to HD video cameras was a bit more rocky, thanks to divergent technical standards that made choosing a camcorder a mind-bending adventure in jargon land.

Almost all of these camcorders now capture in the AVCHD file format, which offers a good compromise between data compression and image quality. With AVCHD, you can edit your video quickly and efficiently on your computer, then burn your home movies to a standard DVD for use on your HDTV's Blu-ray player. No Blu-ray yet? Watch your videos using a home server, an inexpensive media-player hard drive, or simply through your camcorder with a direct connection to your HDTV.

The cameras themselves are better, cheaper, and easier to use, too. Here are six we like—pick one that suits your shooting style.

1 THE ARTISTE

Canon Vixia HF S100
$1,100, street

Lots of photographers love video but hate that "video" look. If you're one of these, consider this camera: It mimics movie film's 24-frames-per-second shooting, and there's even a Cinema setting for color that will lend your home movies a look that says more "documentary" than "reality TV." It also shoots at 24 Mbps, which is the highest possible quality for the AVCHD format, and does progressive scan for a smoother picture. Photographers who already use SDHC memory cards will appreciate that this Canon takes them, too. When you've got your footage, just pop the card into your reader to edit on the computer or even directly into your HDTV, if it has a card slot and can play AVCHD files. (www.usa.canon.com)

LCD IMAGES: SANDOCLR/ISTOCKPHOTO.COM (COUPLE); MAM/MAMAART/ISTOCKPHOTO.COM (BOY)

2 THE CONSTANT SHOOTER
JVC GZ-HD320
$800, street

Want to shoot a lot? This camcorder has a built-in 120GB hard drive—that translates to up to 11 hours of 24 Mbps video, or 50 hours if you opt for lower-quality EP mode. Other cameras may have equally large hard drives, but none are as economical as this JVC's. While an internal hard drive is great for its megastorage capabilities, those spinning plates make for a more delicate machine. So if you let your 5-year-old hold the camera, or if you have butterfingers yourself, you may want to consider another model that has either solid-state or flash memory. (www.jvc.com)

3 THE COLOR MAVEN
Panasonic HDC-HS300
$1,400, street

Serious photographers are serious about color, and this camcorder will appeal to them. Using what Panasonic calls the 3MOS system, this camcorder has three CMOS sensors, one for each color channel, an approach that should provide more accurate color than a single chip would. Want to shoot stills, but left your DSLR at home? You can record images of up to 10.6MP. The Leica lens opens wide for low-light shooting. Record it all on the internal 120GB hard drive, and direct all of your operations on the camera's LCD touchscreen. (www.panasonic.com)

4 THE KLUTZ
Samsung HMX-H106
$1,000, street

One of the most important decisions when selecting a camcorder is the media on which it records. Should you go for SDHC for the convenience and durability? Or should you opt for the generous space of an internal hard drive and try to be really careful when you handle it? If you don't like either option, consider this Samsung. It's the first to offer 64 gigabytes of internal solid-state memory. While it holds lots of video, it's lighter and consumes less power than camcorders with internal drives. If you still run out of memory while shooting, you can pop in an SDHC card and expand your capacity. More cool features: It has a time-lapse mode that lets you record at preset intervals from 1 through 30 seconds, and it comes with a remote control for playback. (www.samsung.com)

5 THE ADVENTURER
Sanyo VPC-WH1YL
$400, street

What could be better than shooting HD video? Shooting HD video underwater! Jump in up to 10 feet deep, or let this Sanyo's waterproofing take you where other video cameras can't go: to the sandy beach, onto the ski slope, or out in the rain. Because this superportable camera shoots compressed MPEG-4 video, you'll be able to fit almost 4 hours of footage onto a 16GB SDHC card. It also has a built-in flash for still photos and a super 30X optical zoom to get you close to the action. And you can't beat the price. (us.sanyo.com)

6 THE NIGHT OWL
Sony HDR-XR520V
$1,500, street

So many of life's best moments happen in dim light, and it can be infuriating to try to shoot videos of them. But this Sony improves your odds of capturing the moment with its back-illuminated sensor. This super camcorder has a whopping 240GB of hard drive space, which translates to 29 hours in highest-quality HD video mode. If you want to remember where you've been, switch on the GPS and tag your locations. Since the camera can set its time automatically, you won't be left wondering later when and where you shot your video. Gearheads will love its 12MP still capture, but home theater junkies may rejoice most of all—this camcorder records Dolby Digital 5.1-channel surround sound. (www.sonystyle.com)

By Philip Ryan

PACKAGE Deal

DSLR, lens, and flash for little cash

Everybody loves a bargain.

And that's what Pentax promises with its new entry-level DSLR, the 10.2-megapixel K2000. For $577 (street), you get not just the camera body and 18–55mm f/3.5–5.6 zoom, but a small accessory flash that gives you about double the flash output of the camera's pop-up.

Add to that the fact that the K2000, like all Pentax DSLRs, accepts any lens the company ever made (though you may need adapters for some), and its built-in image-stabilization system will work with all of them. The K2000 becomes an even greater bargain.

The question is: How does this little starter model perform? Our tests in the Pop Photo Lab and in the field left us quite pleased—except in very low light. (Maybe that's the reason the standard kit includes that extra flash.)

Image quality

Overall, image quality rated Very High from ISO 100 through ISO 800, dropping to High at ISO 1600.

For a 10.2MP camera, the K2000 showed impressive resolution in our test, capturing 2170 lines for a score of Very High under our new rating system (see Editorial, page 10). This means it nudged into the lead of a very tight field of entry-level DSLRs, just ahead of

WHAT'S HOT

- Comes with AF-200FG flash.
- Relatively small-sized.
- Takes many legacy lenses.

WHAT'S NOT

- No kit without flash.
- Noisy above ISO 800.
- Sluggish low-light AF.

WHO'S THIS FOR?

- Bargain hunters looking for a low-cost entry-level DSLR who want more power than a pop-up flash can provide.

▲**ON THE BACK:** A cluster of buttons on the bottom right let you control the menus and provide quick access to the drive mode, white balance, ISO, and flash. The command wheel is well placed below and behind the mode dial.

the Canon EOS Rebel XS, Nikon D60, and Sony Alpha 200, and a bit farther ahead of the Olympus E-420. But in practical terms, there's hardly a difference.

The Pentax fell ever-so-slightly behind, though, in color accuracy. In our test, it logged an average Delta E of 8.3, for an Extremely High rating. (The same four competitors each scored between 7.6 and 7.8, rated Excellent.) Few people will be able to see much difference in their own images, we think.

Noise is another matter. While the K2000 did very well up through ISO 800, at ISO 1600 noise hit a Moderately Low—mid-pack and not a terrible distraction to the eye. At ISO 3200, noise became Unacceptable in our tests, even with noise reduction at its maximum in Pentax's RAW conversion software. The Nikon D60 and Sony A200 fare better than this. (Not all of this Pentax's competitors actually reach ISO 3200—the Canon and Olympus both top out at ISO 1600.)

Autofocus and metering

The K2000 uses a 5-point autofocusing system that lets you choose either single or continuous AF, as well as Auto AF, which lets the camera choose for you depending on its analysis of the scene.

Although there's a menu item labeled "Select AF point," you can't choose a point outside of the center one. Instead, you can widen or narrow the area the camera uses to find focus.

In bright light, the AF system responded swiftly and accurately in our tests. As we turned the lights down, though, it began to lag. At EV 2 (about the same amount of light as a moderately lit living room), it took 1.32 sec to focus and capture an image, longer than its competitors. The AF system was still able to focus at EV –1 (a little brighter than the light of a full moon)—the Olympus E-420 could not—but it took 2.38 sec to do so, compared with 1.4 sec for the Canon Rebel XS and Sony Alpha 200 and just 1.1 sec for the Nikon D60.

A 16-segment, through-the-lens (TTL) metering system determines exposure. You can choose from Multi-Segment (i.e., evaluative), centerweighted, or spotmetering. But since you can't really select AF points, you can't link the meter to a specific

◀ON THE TOP: The simple, clean design puts the power button, exposure compensation, shooting modes, and the ever-handy Help button at finger- (and thumb-) tips.

CERTIFIED TEST RESULTS

IMAGE QUALITY (ISO 100–800)

VERY HIGH

POOR ⟷ EXCELLENT

IMAGE QUALITY (ISO 1600)

HIGH

POOR ⟷ EXCELLENT

RESOLUTION (ISO 100)

VERY HIGH 2170

1500 2000 2500 3000 3500 4000

HIGH ⟷ EXCELLENT

COLOR ACCURACY (AVG. DELTA E)

EXTREMELY HIGH 8.3

14 12 10 8 6

HIGH ⟷ EXCELLENT

NOISE AT ISO

1.1 EXTREMELY LOW	100
1.2 VERY LOW	200
1.6 VERY LOW	400
1.5 VERY LOW	800
2.0 MODERATELY LOW	1600*
◀3.2 UNACCEPTABLE	3200*

3.0 2.5 2.0 1.5 1.0 0.5

UNACCEPTABLE ⟷ EXTREMELY LOW

*MAXIMUM NOISE REDUCTION APPLIED USING PENTAX RAW CONVERSION SOFTWARE.

HIGHLIGHT/SHADOW DETAIL

HIGH

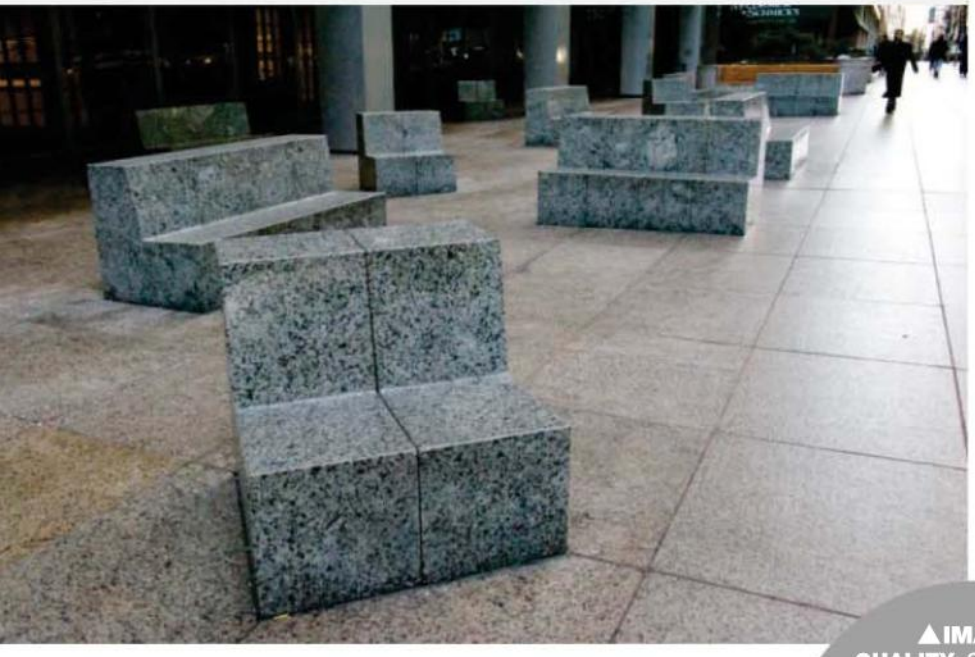
LOW ⟷ EXT. HIGH

CONTRAST (AT DEFAULT SETTING)

SLIGHTLY HIGH

LOW ⟷ HIGH

AF SPEED EV AT ISO 100



▲IMAGE QUALITY: Since it's so small and light, the K2000 is easy to bring with you everywhere. This shot, taken near our office in New York City, was captured using the 17–70mm f/4 Pentax AL (IF) lens, with an exposure of 1/80 sec at f/8, ISO 1600.

off-center point as you can on some DSLRs, such as the Canon EOS Rebel XS and Nikon D60.

Built for beginners

Befitting a DSLR aimed at people stepping up from compact cameras or EVFs, the K2000 keeps most of its controls to the right-hand side of the body. That means you can operate it one-handed, as long as you're not changing between manual and autofocus (that switch is to the left of the lensmount), or popping up the flash. And the camera is small and light enough to use this way.

The camera also comes in shocking white (with black grip), in a kit with two matching white-barreled lenses, an 18–55mm f/3.5–5.4 DA-L and 50–200mm f/4–5.6 DA-L. Price: $680, direct from Pentax (www.pentaxwebstore.com).

Another nod to DSLR newcomers is the Help button. Just behind the shutter button, bearing the symbol of a question mark, it serves up explanations of various camera functions: Press it once, and text on the LCD describes the virtues of the shooting mode you're currently in. Press it twice, and it'll prompt you to press another button on the camera for an explanation.

Don't need that kind of assistance? In the menu, you can reset the Help button to control RAW capture, digital filters, or custom image modes, or to provide a digital preview. This last function captures the current scene, but doesn't write it to the SD card. It can be useful in previewing your depth of field, especially since there's no optical DOF preview. But we would rather have seen a live-view mode instead—something most new DSLRs have.

Power comes from four AA batteries. Though we tend to favor proprietary Li-ion rechargeables, AAs have some merits. If you're out shooting and your batteries run out unexpectedly, it's easy to buy new ones (look for rechargeable ones). Pentax says that the K2000 can capture about 1,650 images using lithium AAs (we didn't test this claim), and a set of four Energizer lithiums are even included in the box—so if you give this camera as a gift, it's ready to use as soon as the wrapping comes off.

Expandable system

Frugal folk will appreciate the built-in image stabilization, since you won't have to buy special lenses to combat the blur caused by hand-shake at slow shutter speeds or with very long lenses. You lose the benefit of seeing the shake compensation while it's happening, which some people find helpful in steadying their hands. But you still get IS even if you shoot with one of Grandpop's screwmount lenses from the 1960s.

Indeed, that's the beauty of Pentax's system. The K2000 accepts all Pentax lenses. You'll need adapters for some

VITAL STATISTICS

IMAGING: 10.2MP effective, APS-C-sized CCD sensor captures images at 3872x2592 pixels with 12 bits/color in RAW mode. **STORAGE:** SD and SDHC. Stores JPEG, PEF RAW, RAW DNG, RAW + JPEG. **BURST RATE:** Full-sized JPEGs (Fine mode): Up to 5 shots at 3.5 fps. RAW: Up to 4 shots at 3.5 fps (12 bit). **AF SYSTEM:** TTL phase detection with 5 non-illuminated focus points. Single-shot and continuous AF. Tested sensitivity down to EV –1 (at ISO 100, f/1.4). **SHUTTER SPEEDS:** 1/4000 to 30 sec plus B (1/3-, 1/2-, or 1-EV increments). **METERING:** TTL evaluative 16-segment metering, centerweighted, and spotmetering (approx. 5%). EV 0–21 (at ISO 100). Exposure bracketing, 3 frames in 1/3- or 1/2-EV steps. **ISO RANGE:** ISO 100–3200 (in 1/3-, 1/2-, or 1-EV steps). **FLASH:** Built-in retractable P-TTL pop-up flash. GN 33 (at ISO 100, feet). Covers angle of view of 28mm lens. Flash sync to 1/180 sec. Supports wireless control of dedicated Pentax flashes. Hot-shoe with X-sync socket supports dedicated Pentax flashes. **VIEWFINDER:** Fixed eye-level pentamirror. **LCD:** 2.7-in. TFT with 230,00-dot resolution. **OUTPUT:** Hi-Speed USB 2.0, composite video. **BATTERY:** 4xAA, CIPA rating, 1,650 shots with disposable lithium cells. **SIZE/WEIGHT:** 4.8x3.6x2.7 in., 1.3 lb with card and battery. **STREET PRICE:** $577 with 18–55mm f/3.5–5.6 Pentax DA-L lens and AF-200FG flash. **FOR INFO:** www.pentaxslr.com.

VIEWFINDER TEST

ACCURACY: 96% (Excellent)
MAGNIFICATION: 0.85X (Excellent)

COMPETITIVE SET

■CANON EOS REBEL XS

$490, street, with 18–55mm f/3.5–5.6 EF-S lens

With less noise at both ISO 1600 and ISO 800, and comparable resolution, the Pentax K2000 stands up well against one of Canon's least-expensive EOS DSLRs. Both sport 10MP sensors, record to SD cards, and are physically small for DSLRs. While the Canon is slightly smaller, the Pentax has a 2.7-inch LCD, versus the Rebel XS's 2.5-inch screen. The Canon has speedier autofocus in low light. And while the Canon kit costs less, the Pentax comes with an accessory flash: Even Canon's lowest-price flash, the Speedlite 220EX ($125, street), would boost its total price above the Pentax kit. Add to all of this the fact that the K2000 has built-in image stabilization, and this Pentax sure looks like a winner.

■SONY ALPHA 200

$500, street, with 18–70mm f/3.5–5.6 AF DT lens

Sony's entry-level DSLR gives the Pentax a tough challenge. Again both have 10MP sensors, as well as 2.7-inch LCDs, plus comparable resolution results from our lab. The Sony manages to win both the AF speed and noise contests, though. Even at ISO 3200, the Sony manages to keep its noise rating to Low when the noise reduction in Sony's RAW conversion software is set to the maximum (as was the Pentax's in our test). However, the Sony's noise reduction left the A200 with a resolution of 1725 lines, compared with the Pentax's 1880 lines at ISO 3200—a notable difference. As with the Canon, when you add Sony's least-expensive flash, the HVL-F32X ($135, street), it makes the A200 a more expensive kit than this Pentax. But the Sony's kit lens goes to 70mm instead of 55mm at the tele end. Considering everything, the Sony/Pentax match-up might be a draw.

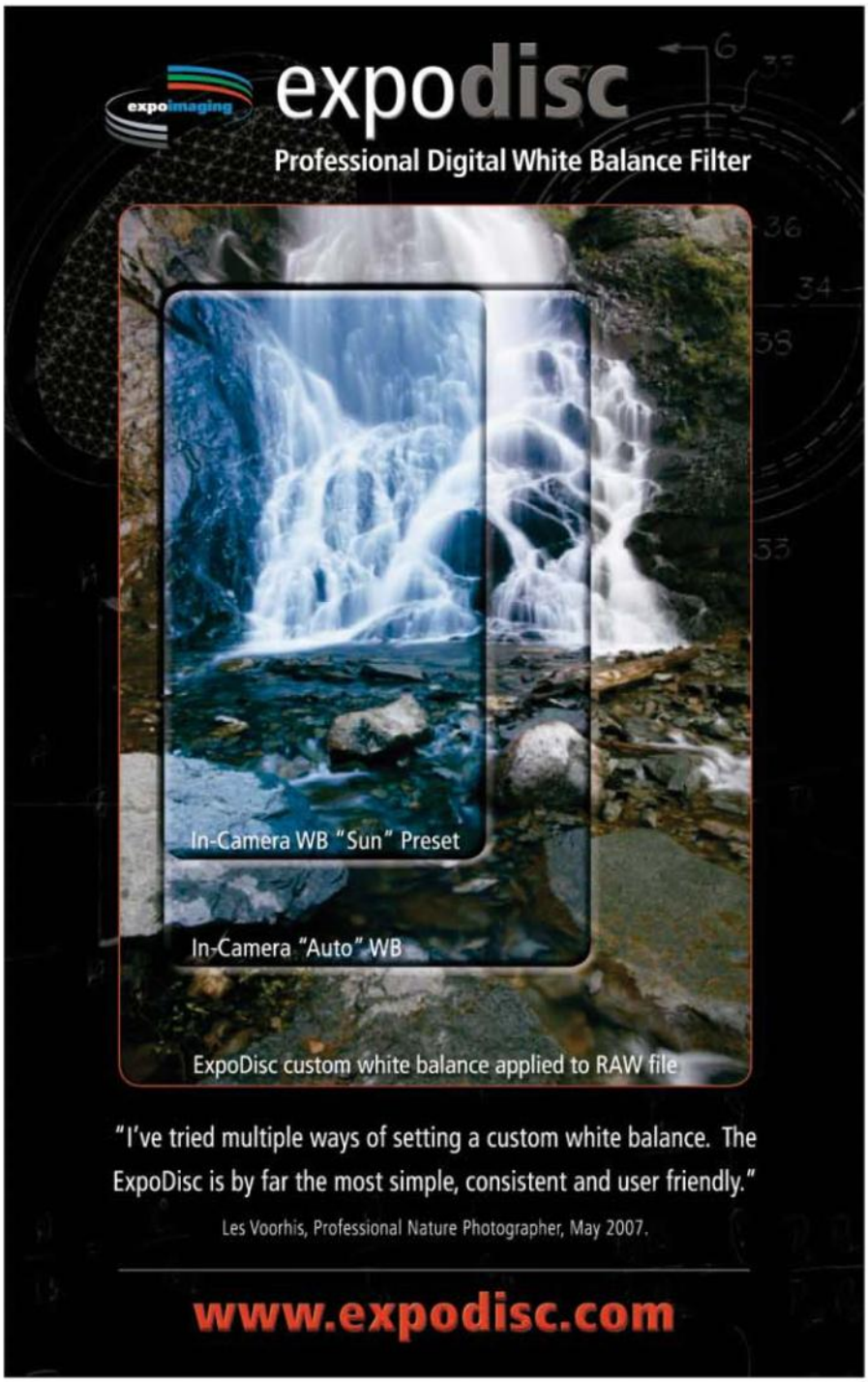
(such as the screwmounts), but most other DSLR systems, especially at the entry level, limit the types of lenses you can use.

We popped a 50mm f/1.4 K-mount manual-focus Pentax lens on the K2000, using the aperture ring to control the f-stop (once we enabled this feature in the camera's custom functions), and shot in aperture-priority mode with no problem. Older lenses may come with restrictions in terms of metering and may not allow autofocus—certainly not if the lens is manual-only, like the one we tried.

Bottom line

If you're looking for a first DSLR, the K2000 shouldn't disappoint. It handles well and can produce beautiful images in moderate and bright light. (Low-light shooters may want to think twice before buying, however.)

Add to that Pentax's wide array of relatively inexpensive current lenses, plus the availability of low-cost legacy lenses, and the fact that this kit comes with the AF-200FG flash, and you've got yourself one sweet deal.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Les Voorhis, Professional Nature Photographer, May 2007.
www.expodisc.com

By Philip Ryan

LITTLE Buddy

A small DSLR with big talents

With its new 12.3MP E-620, Olympus has packed a lot of extras into a very small DSLR. At $700 (estimated street, body only; $800 with 14–42mm f/3.5–5.6 Zuiko lens), it borrows creative shooting controls from its big brother, the E-30 ($1,300, street, body only; $1,400 with the same lens). But its petite body is very similar to the entry-level E-420 ($413, street, with the same lens)—with a few key exceptions.

The E-620's 12.3MP LiveMOS sensor shifts in response to camera movement to provide image stabilization, while the E-420's 10MP sensor isn't stabilized. This new DSLR is the smallest to include in-body IS. It's also the smallest DSLR to sport a swiveling, tilting, 2.7-inch LCD.

In fact, at 5.1x3.7x2.4 inches without a lens, the E-620 is one of the smallest DSLRs, period. And despite its diminutive profile, it takes big CompactFlash cards, rather than tiny SDs. Some photographers may find the grip too small for their hands, but the optional HDL-5 vertical grip ($200, estimated street), shown here, bulks it up.

The swiveling screen is one of those features you may think you don't need—but we wish every camera had one.

Buttons and dials are well laid out, and Olympus added some new ones to the camera back. The Function button can be set to access one of nine different controls, such as face detection (in Live View mode), manual focus, or depth-of-field preview. The autofocus-mode button lets you switch between single center-point AF and area AF, or select one of the seven twin-sensor AF points.

A cluster of buttons do double duty for access to white balance, AF, ISO, and metering, whereas to get at these settings on the E-420, you must dig through menus or go through a control screen. You can use this nicely designed screen on the E-620, too—just press the OK button to change all your most important settings.

The new camera may feel similar to its baby brother, but it has much of the power of the 12.3MP E-30.

For instance, it has the same innovative Art Filters, six imaging effects you apply in the camera rather than in postproduction: Pop Art (boosts saturation), Soft Focus (adds a light haze to portraits), Pale & Light Color (turns it slightly pastel), Light Tone (opens shadows and reins in bright highlights), Grainy Film (goes black-and-white with heavy grain), and Pin Hole (vignettes the image around the edges).

Also like the E-30, the E-620 lets you create multiple exposures, though you're limited to two frames instead of four. Auto Gain ensures the combined image is properly exposed, even if you shot the frames without intending to combine them. Shooting RAW or RAW + JPEG? Combine images using Overlay in playback mode.

If you prefer to shoot in an aspect ratio other than the Olympus-native 4:3, you get a choice of three others, ranging from widescreen to square—especially cool in live view mode. Of course, these reduce the pixel count a bit, since they involve cropping the image, but they do save you similar cropping in postproduction.

Without having tested it, we can't tell you how the E-620 stacks up against its competitors, including the 10.2MP Pentax K200D ($590, street, with 18–55mm f/3.5–5.6 lens) and 14.2MP Sony Alpha 350 ($750, street, with 18–70mm f/3.5–5.6 lens). Some things we know we like better: Olympus promises a burst rate of 3.5 frames per second, which outguns both the Pentax (2.8 fps) and Sony (2 fps). Then there's that flexible LCD—the Sony's tilts but doesn't swivel.

But the E-620's main appeal may be its size. If you're a backpacker, or just want a small DSLR, it's incredibly convenient to tote—and to use.

NEW & NOTEWORTHY

- **Very small body.**
- **Swiveling, tilting 2.7-inch LCD.**
- **Built-in sensor-shift stabilization.**
- **Multiexposure only for two frames.**

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- **You're looking for more power than entry-level DSLRs offer, and you like the idea of creating arty effects in the camera.**

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By Julia Silber

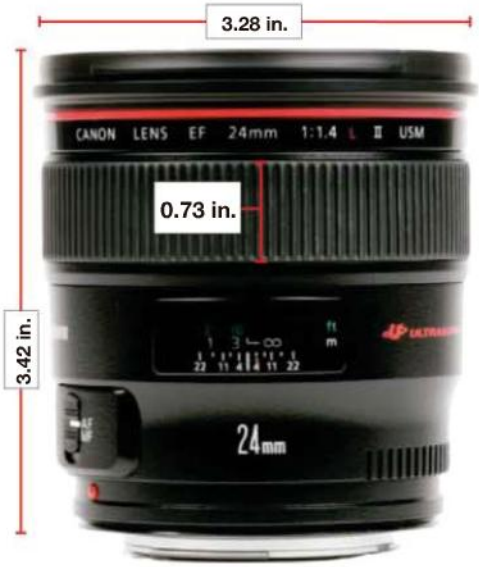
BrightIDEA

Canon EF 24mm f/1.4L II USM AF

CANON'S THIRD VERSION OF its 24mm f/1.4 full-framer (the first was the 1979 FD), this $1,700 (street) prime remains the fastest wide-angle lens for both film and digital SLRs, scaling up to the equivalent of 38.4mm on the Canon EOS 50D. With a new 13-element design (up from 11), upgrades include two aspherical elements (up from one) to combat linear distortion and field curvature, two UD elements for controlling chromatic aberration, an SWC (Sub Wavelength) coating to reduce flare and ghosting, and a more circular diaphragm for smoother bokeh. Like most L-series Canon lenses, it has seals and O-rings for extra dust- and water-resistance, and a USM focusing motor for quick and quiet autofocus. You can fine-tune focus manually while the AF clutch is engaged.

HANDS ON: Large and heavy, it weighs about 4 ounces more than its predecessor and nearly half a pound more than Sigma's comparable 24mm f/1.8. The stippled, matte-black polycarb barrel sports a new MF/AF switch that we hope Canon puts on other lenses—flush with the barrel, it's less likely to be reset accidentally. When we tested the previous version in 1997, we had trouble reading the subject-distance scale, and that's still true. Otherwise, the lens is a pleasure to use, with a comprehensive depth-of-field scale, an infrared focusing tick, and perfectly damped MF action. Typical of Canon USM lenses, AF is quick, quiet, and accurate. The bayoneting, petal-style lenshood (included) is velvet-flocked.

IN THE LAB: In our SQF tests, sharpness and contrast rose to the mid-Excellent range at all apertures and magnifications. Compared with its predecessor, this was a drastic improvement, especially at maximum aperture, where sharpness increased to 93.46% from 74.1% at 11x14 inches.



DxO Analyzer Version 3.0.1 tests found barrel distortion in the Slight range (0.16%), a strong showing for a wide-angle, full-frame lens, and much better than its predecessor, which produced Visible-range barrelling of 0.66%.

The one problem: vignetting. Light falloff left the corners at f/5, disappointing next to the earlier lens, which vignetted only to f/2. The maximum magnification ratio came in at 1:5.33 at the close-focusing distance of 9.87 inches—more magnifying power than Canon's claimed 1:6.25.

CONCLUSIONS: As full-frame DSLRs offer ever more resolution, lenses must keep up to provide crisper image detail. Replacing a film-era optic whose shortcomings would be obvious on bodies such as the EOS-1Ds Mark III, this remake is worth every penny of its $1,700 price. ✪

Specifications

24mm (24.52mm tested), f/1.4 (f/1.44 tested), 13 elements in 10 groups. Focusing turns 160 degrees counterclockwise.

- **Diagonal view angle:** 84 degrees.
- **Weight:** 1.51 lb. **Filter size:** 77mm.
- **Mounts:** Canon AF. **Included:** Lenshood, softcase. **Street price:** $1,700.

Subjective Quality Factor

24MM

Size	5x7	8x10	11x14	16x20	20x24
1.4	96.9	95.8	93.6	88.6	82.3
2.0	96.8	96.0	93.7	88.9	82.7
2.8	97.0	96.1	93.9	89.3	83.4
4.0	97.2	96.4	94.3	90.1	84.8
5.6	97.2	96.4	94.4	90.2	84.8
8.0	97.1	96.3	94.1	89.6	83.9
11.0	96.9	96.0	93.7	88.9	82.7
16.0	96.5	95.4	92.8	87.3	80.3
22.0	95.7	94.5	91.3	84.3	75.4

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By Julia Silber

FAST Friend

Sigma APO 50–150mm f/2.8 II EX DC HSM AF

Rest on its laurels? Not Sigma. Just look at the updated version of its bright 50–150mm f/2.8 digital-only (DC) zoom ($675, street), part of the company's top-drawer EX family of glass. Its predecessor performed admirably in the Pop Photo Lab just two years ago (January 2007). Since then, the company's engineers have twisted, squeezed, and tweaked its design in an attempt (we're guessing) to catch up to the optical superiority of Tokina's remarkable 50–135mm f/2.8.

Reaching out to the full-frame equivalent of approximately 77.5–232.5mm, the Sigma's zoom range is just slightly longer than the film-era 70–210mm moderate tele zoom standard. Its APO designation comes by way of its four elements of SLD (Special Low Dispersion) glass—more than any other DC lens. Other noteworthy attributes: A new lens design claimed to maximize image quality at the closest focusing distances, plus compatibility with Sigma teleconverters, which can extend focal length out to a 465mm equivalent. Throw in the HSM motor—delivering fast, silent, and sure autofocus—and you've got quite a lens.

Specifications 50–150mm (51.03–143.06mm tested), f/2.8 (f/2.93 tested), 18 elements in 14 groups. Focusing turns 110 degrees counterclockwise. Zoom ring turns 60 degrees counterclockwise. Focal lengths marked at 50-, 70-, 100-, and 150mm. ■ **Diagonal view angle:** 27–9 degrees. ■ **Weight:** 1.84 lb. ■ **Filter size:** 67mm. ■ **Mounts:** Canon AF, Nikon AF, Pentax AF, Sigma AF, Sony AF. ■ **Included:** Lenshood, soft case. ■ **Street price:** $675.

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HANDS ON: While it weighs about average for its class (and a few ounces less than the Tokina), the lens measures about 1/4-inch longer than its rival. Still, it cast no shadow at any zoom setting or focusing distance when used with the built-in flash of our test camera, the Canon EOS 50D. Sigma skipped the tripod collar—we found the Tokina's useful.

Focusing and zooming internally, the lens has a fixed length in use, suiting it to macro ringlights, Cokin-type filter holders, and other lens-mounted accessories. Barrel markings are adequate, except for the subject-distance scales (feet and meters), a low-contrast gray-on-black that's challenging to read in low light. The HSM focusing motor performed superbly, and the lens offers one of the silkiest manual-focusing actions (and broadest MF rings) in its class. The zoom action is almost as outstanding and a noticeable improvement over the original version of the lens, which we faulted for its stiffness.

IN THE LAB: On the optical bench, Version II showed its mettle, outperforming its predecessor in overall sharpness and contrast, especially at 150mm. SQF numbers were in the mid-Excellent range at the three tested focal lengths, whereas Version I delivered sharpness at 150mm only in the Very Good range. By relatively slight margins, it also bested the Tokina 50–135mm f/2.8 at two out of three focal lengths.

Our remaining lab tests revealed overall satisfactory performance and insignificant differences with its rival. DxO Analyzer Version 3.0.1 tests of distortion control, for example, uncovered Imperceptible-range barrel distortion at 50mm (0.10%), and Slight pincushioning at 100mm (0.15%) and 150mm (0.21%)—a state-of-the-art showing. Light falloff was gone from the corners by f/3.5 at 50mm, f/4 at 100mm, and f/5 at 150mm. That's slightly less impressive than the (almost) falloff-free Tokina and a virtual match to Sigma's original version. Magnification ratios at a uniform close-focusing distance of approximately 34.9 inches came in at 1:13.38 at 50mm, 1:6.69 at 100mm, and a merely adequate 1:4.82 at 150mm.

CONCLUSIONS: Informally matched with Sigma's new 18–50mm f/2.8 EX DC Macro HSM, this 50–150mm makes an obvious (and excellent) choice for photographers who want to upgrade to bright, high-speed f/2.8 optics. Its benefits: Sharp pictures in low light, faster shutter speeds for freezing action, and the power to blur out backgrounds. Except for its lackluster magnifying power, this lens has few optical, handling, or financial drawbacks. Put the two lenses together, and you have a pair of optics to last a lifetime.

Subjective Quality Factor

50MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	97.1	96.2	94.0	89.4	83.5
4.0	97.2	96.4	94.4	90.1	84.6
5.6	97.4	96.6	94.8	90.9	86.1
8.0	97.5	96.7	94.8	91.1	86.4
11.0	97.3	96.4	94.6	90.5	85.5
16.0	96.8	95.9	93.5	88.7	82.5
22.0	96.2	95.0	92.1	85.7	77.2

100MM

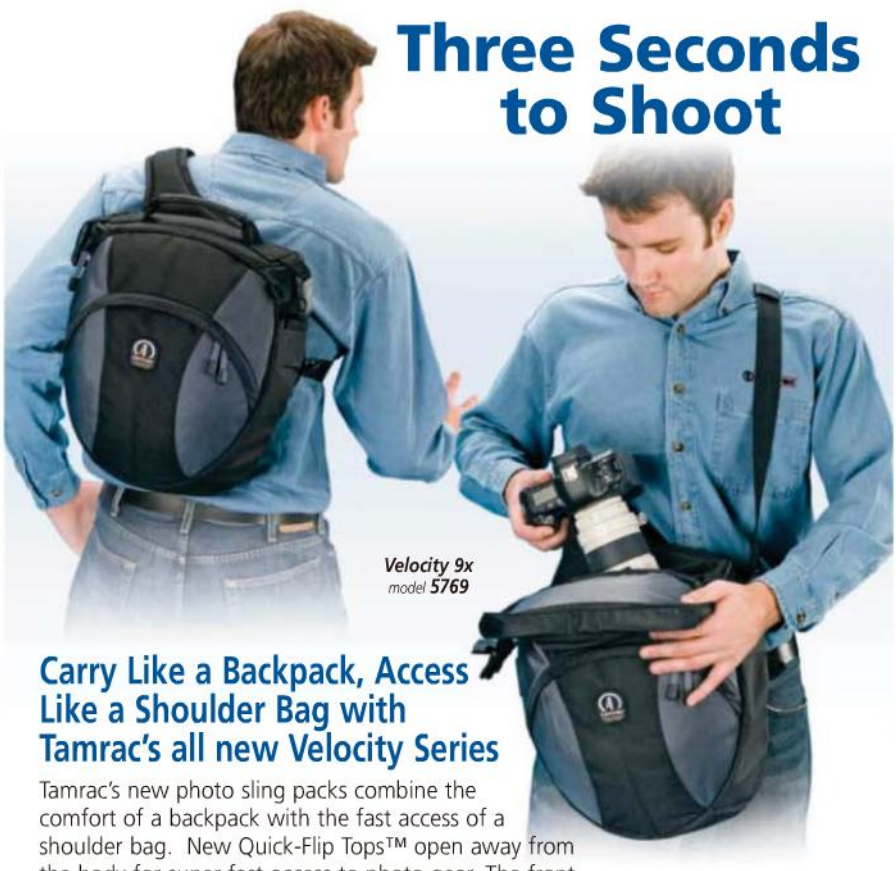
Size	5x7	8x10	11x14	16x20	20x24
2.8	96.8	95.8	93.4	87.9	80.8
4.0	96.8	95.9	93.5	88.3	81.5
5.6	97.2	96.4	94.3	90.1	84.7
8.0	97.5	96.7	94.9	91.2	86.6
11.0	97.4	96.6	94.7	90.9	86.2
16.0	97.0	96.1	93.9	89.3	83.4
22.0	96.3	95.1	92.3	86.2	78.2

150MM

Size	5x7	8x10	11x14	16x20	20x24
2.8	97.5	96.6	94.7	89.3	81.5
4.0	97.5	96.9	94.9	90.0	82.9
5.6	97.6	96.9	95.1	91.0	85.3
8.0	97.7	97.0	95.2	91.4	85.9
11.0	97.7	97.0	95.2	91.1	85.3
16.0	97.6	97.0	95.1	90.3	83.5
22.0	97.3	96.8	94.3	88.6	80.3

key

A+ | A | B+ | B | C+ | C | D | F



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FAST FLIPPER: This Stroboframe switches camera position in a snap.

The Stroboframe U-Pro

($230, street; www.tiffen.com). The "U" stands for Universal, and this bracket truly is. Unlike its most direct competition, the excellent Custom Brackets (starting at $270, street; www.custombrackets.com), the U-Pro requires no accessory camera- or flash-mounting plates, and is out-of-the-box ready for most current DSLRs and their flashes. It's also the only bracket whose handle can be repositioned for right- or left-handed users—in less than a minute, with the help of a hex wrench.

The U-Pro's rotating camera platform flips a DSLR between horizontal and vertical orientations with ease. And your flash remains above the lens, no matter which position the camera is in.

The best thing: After flipping the camera, the lens stays centered so that, when you're working from a tripod, you don't need to recompose.

Speaking of tripods: There's a unique feature to this flipping mechanism. It's removeable. With the help of that same hex wrentch, you can detach the flipper, and mount it (and your camera) on a tripod. With an optional quick-release plate, mounting it is literally a snap. (Like many flash brackets, the entire U-Pro unit is also tripod-mountable.)

Other perks: a sliding flash arm for 7 inches of additional flash height, a "kick stand" that lets you set the bracket down vertically, extra-large locking knobs, and a tilting flash platform for close-up or bounce flash.

The U-Pro isn't perfect. It lacks the finger-friendly neoprene grip that graces most Custom Brackets, and, at almost 2 pounds in weight and 13 inches in length (without the flash), it's not exactly light or built for a small camera bag.

It is, however, one of the most instantly customizable, flexible flash brackets available—perfect for fast swapping between busy event or wedding photographers.

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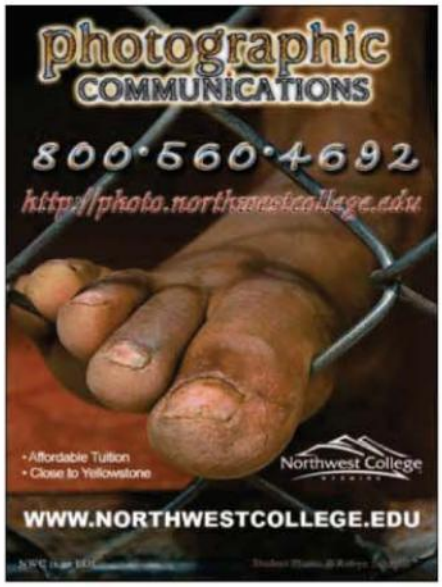

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Tele options
Q: I recently purchased a Nikon D60 and the 18–55mm f/3.5–5.6 ED IF AF-S DX VR Nikkor. What Nikon teleconverters will work with this combination?
A: None. Teleconverters are specialized optics designed to be used with (surprise!) telephoto or telephoto zoom lenses. Adding teleconverter compatibility to a lens formula increases the complexity of the design and cost of manufacture. For that reason, only a handful of pro-grade Nikkors can take a TC. If you're dying to own one, the least expensive Nikon lens to use it with is the 70–200mm f/2.8 Nikkor ($1,598, street). Then add the cost of the converter. If you're just looking for more reach, go with your kit zoom's stablemate, the 55–200mm f/4.5–5.6. At about $170, street, it's nearly half the price of many Nikon teleconverters.
(From Tech Support March 09)
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COOLPIX S710

Sleek & Stylish

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D60

Stunning Photography is Just a Step Away

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D90 Digital SLR

Engineered for Artistry, Unleash your Potential

The D90 is the world's first digital SLR camera with a movie shooting function that delivers genuinely cinematic results, enhanced by the creatively shallow depth of field made possible by the DX-format sensor. This is further refined by the optical quality and broad selection of NIKKOR lenses - the same lenses relied upon by professional photographers the world over.
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D700 Digital SLR

Power that Empowers

The D700 offers pro-level performance and an extensive array of features and innovations in a comfortably nimble platform. In addition to the Nikon-original FX-format CMOS sensor, the D700 incorporates Nikon's EXPEED Image Processing System, Nikon's renowned 51-point auto focus system with 3D Focus Tracking, Scene Recognition & a new active dust reduction system, two Live View shooting modes and more.
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OLYMPUS E-520

Official Camera of the US Open

The new Olympus E-520 D-SLR incorporates a built-in image stabiliser to ensure blur-free shots irrespective of the lens attached. Matched with the Supersonic Wave Filter dust protection system and improved Live View capabilities, the freedom to frame and take great, crystal-clear photos is virtually limitless.

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Be Interesting

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Camcorders

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ZR950

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FS11

Flash Memory in a Compact Size

The FS11 is one of Canon's first and most affordable Flash Memory camcorders. In addition to the advantage of added recording time, Flash Memory offers more to you as well. You'll appreciate its quick response time, because it doesn't have to wait for moving parts. Press the record button and your FS11 starts recording video faster than you've ever seen before. In addition, when you review your footage, it will start playing more quickly as well. Another plus is the FS11's lower power consumption rate, allowing your battery to last longer.

Vixia HF10

FULL HD 1080

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FULL HD 1080

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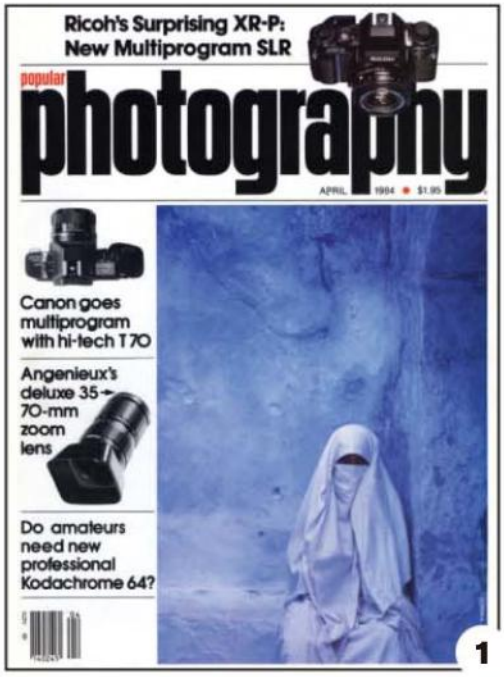

1

1. Blue Morocco: Joanna McCarthy, whose profile and portfolio appeared in this issue, made the cover photo of a Moroccan woman using a 35mm SLR and 85mm lens. Posing her subject against a brilliant blue wall, McCarthy exposed at 1/125 sec at f/4 on Kodachrome 25 daylight film.

2. Complete copier: This Beseler Dual-Mode Slide Duplicator had everything needed for versatile, accurate slide copying, including a 250-watt 3200K tungsten-halogen light for tungsten-balanced color and duplicating films, electronic flash for daylight color films, and dichroic filtration from 0 to 200CC. It used the TTL exposure metering system of a 35mm SLR to determine the correct exposure. The price? Less than $1,000.

3. Model photographer: Cover shooter Joanna McCarthy, a former model, moved behind the lens with impressive results. In an insightful profile by Nancy Timmes Engel, her photos (such as this one of a woman in Haiti) proved the wisdom of her career change. Her prize-winning approach tended to be soft and gentle, rather than aggressive. She used a 35mm SLR, but her most important tool was her ability to develop rapport with her subjects.

2

3

4. Women of character: Photographer Algis Balsys related to his female subjects with dignity and respect, as reflected in a series of sensitive portraits which sought to reveal inner character rather than just record a pretty face. Typical was his portrait of a woman welder, published as part of a feature by Steve Pollack. As Balsys puts it, "They are the kind of women who…will help us regard each other as people, rather than as men and women."

4

1930 | 1940 | 1950 | 1980 | 1990 | 2000

50 YEARS AGO
APRIL 1959

1

2

1. Ivy league: Photographer Frank Horvat made a series of experimental photos for possible use as covers for a Parisian fashion magazine. We don't know about the fashion magazine, but this lovely picture of a woman named Ina made our cover. Horvat used a Leica M3, 50mm Summicron f/2 lens and Kodachrome Daylight. Exposure under open shade was 1/30 sec at f/2.

2. Wasted ingenuity: In its attempt to combine behind-the-lens leaf shutters with lens interchangeability, the German camera industry unveiled a series of beautifully made, yet illogically designed 35mm cameras. Typical was this Voigtländer Bessamatic with automatic exposure plus a limited range of lenses. The camera with 50mm Color-Skopar lens listed for $220. Two accessory lenses, a 35mm Skoparex f/3.4 and 135mm Super-Dynarex f/4, were $79.50 each.

3

3. Painterly light: For this photo of Delaware Bay at sunset, Elbridge Hosmer exposed for the sky, thus deliberately underexposing the figure and producing a semi-silhouette. Had he used an overall rather than selective exposure, the richness of the cloud would have been lost. Hosmer shot this using a Rolleiflex on Daylight Ektachrome with an exposure of 1/50 sec at f/5.6.

4. Home theater: Dedicated home-movie makers with ample funds were offered this Kodascope Pageant MK4 16mm sound projector with 2000-foot film capacity and top-quality sound. A complete package, including 2-inch f/1.6 Kodak Projection lens, 10-watt amplifier, and built-in 8-inch speaker and carrying case, sold for $850.

4

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Quick Dial 61

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- 10 MegaPixels • 3" LCD Monitor
- Advanced Red-eye Correction
- 6x Optical Zoom • 4x Digital Zoom
- 6.4-38.4mm f/3.2-5.9 (35 equiv. 36-216mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 4 x 2.5 x 1.25"
- Weight 6.5 oz

10 MegaPixels **#CAPSA2000***

Canon Powershot SD880 IS
Optical Image Stabilizer System
- 10 MegaPixels • 3.0" PureColor II LCD
- Intelligent Contrast Correction
- 4x Optical Zoom • 4x Digital Zoom
- 5-20mm (35 equiv. 28-112mm)
- SD/SDHC (High Capacity) Card Slot
- Dim. 2.3 x 3.7 x 0.9" • Weight 5.5 oz

Gold or Silver 10 MegaPixels **#CAPSSD880***

Canon Powershot SD1100 IS
- 8.0 MegaPixels • 2.5" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.2-18.6mm f/2.8-4.9 (35mm equiv. 38-114mm) Lens • Image Stabilizer
- SD/SDHC (High Capacity) Card Slot
- Dim. 2.2 x 3.4 x 0.9" • Weight 4.4 oz

Blue, Brown, Gold, Pink, or Silver 8 MegaPixels **#CAPSSD1100***

Canon Powershot G10
Optical Image Stabilizer System
- 14.7 MegaPixels • 3" LCD Monitor
- RAW File Mode • E-TTL Flash Hot Shoe
- 5x Optical Zoom • 4x Digital Zoom
- 6.1-30.5mm f/3.2-5.9 (35 equiv. 28-140mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 3.1 x 4.3 x 1.8"
- Weight 12.3 oz

14 MegaPixels **#CAPSG10***

FUJIFILM FinePix F60fd
Dual Image Stabilization
- 12 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 8.2x Digital Zoom
- 8-24mm f/2.8-5.1 (35 Equiv. 35-105mm) Lens
- xD & SD Card Slots • 25MB Built-in Memory • Micro Thumbnail View
- Dimensions 3.6 x 2.3 x 0.9"
- Weight 5.7 oz

12 MegaPixels **#FUFPF60FD***

FUJIFILM FinePix S1000fd
- 10 MegaPixels • 2.7" LCD Monitor
- 12x Optical Zoom • 5.7x Digital Zoom
- 5.9 - 70.8mm f/2.8-5 (35 Equiv. 33.396mm)
- XD & SD/SDHC Card Slots
- 24MB Built-in Memory • Face Detection with Auto Red-Eye Removal
- Dimensions 2.9 x 4.1 x 2.7"
- Weight 11.5 oz

10 MegaPixels **#FUFPS1000FD***

Nikon Coolpix S60
• Optical VR Image Stabilization
- 9.0 MegaPixels • 3" LCD Monitor
- 3x Optical Zoom • 4x Digital Zoom
- 6.3-18.9mm f/3.3-4.2 (35 Equiv. 38-114mm)
- SD/SDHC Card Slot • 38MB Built-in Memory
- Dim. 3.6 x 2.3 x 0." • Weight 4.4 oz

Black, Bronze, Burgandy, Pink, Red or White 9 MegaPixels **#NICPS60***

Nikon Coolpix P6000
• VR Image Stabilization
- 13.5 MegaPixels • 2.7" LCD Monitor
- 4x Optical Zoom • 4x Digital Zoom
- 6-24mm f/2.7-5.9 (35 Equiv. 28-115mm)
- SD/SDHC Card Slot • 48MB MB Built-in Memory • Coolpix RAW Format
- Dimensions 2.6 x 4.2 x 1.7"
- Weight 8.5 oz

13 MegaPixels **#NICPP6000***

OLYMPUS SP-565 UZ
- 10 Megapixels • Dual Image Stabilization
- 2.5" HyperCrystal LCD • Face Detection
- 20x Optical Zoom • 5x Digital Zoom
- 4.6-92mm f/2.8-4.5 (35 equiv. 26-520mm)
- xD card slot • 45MB Internal Memory
- Manual Exposure • 13.5 fps Burst
- Dimensions 3.3 x 4.6 x 3.2"
- Weight 13.2 oz

10 MegaPixels **#OLSP565UZ***

Panasonic Lumix DMC-LX3
MEGA O.I.S. (Optical Image Stabilizer)
- 10.1 MegaPixels • 3.0" LCD Monitor
- 2.5x Optical Zoom • 4x Digital Zoom
- 5.1-12.8mm f/2-2.8 (35 Equiv 24-60mm) Leica Lens • RAW File Mode
- SD Card Slot • 50MB Built-in Memory
- Dim. 2.4 x 4.3 x 1.1" • Weight 8 oz

Black or Silver 10 MegaPixels **#PADMCLX3***

PENTAX Optio W60
• JIS Class 8 Waterproof to 13'
• Face Recognition • HD Movie Capture
- 10 MegaPixels • 2.5" LCD Monitor
- 5x Optical Zoom • 5.7x Digital Zoom
- 5-25mm f/3.3-4 (35 Equiv. 28-140mm)
- SD/SDHC (High Capacity) Card Slot
- Dimensions 2.2 x 3.9 x 1" • Weight 4.4 oz

Ocean Blue, or SIlver 10 MegaPixels **#PEOW60***

SONY CyberShot DSC-W150
• Double Anti-Blur System
- 8.1 MegaPixels • 2.7" LCD Monitor
- 5x Optical Zoom • 2x Digital Zoom
- 5-25mm f/3.3-5.2 (35 Equiv. 30-150mm) Carl Zeiss Vario-Tessar Lens • MS Duo/Pro Duo Card Slot • 15 MB Built-in Memory
- Dim. 2.3 x 3.7 x 0.9" • Weight 6.1 oz

Black, Gold, Red, or Silver 8 MegaPixels **#SODSCW150***

SONY CyberShot DSC-W170
• Capture 640 x 480 video at 30 fps
- 10.1 MegaPixels • 2.7" LCD Monitor
- 5x Optical Zoom • 2x Digital Zoom
- 5-25mm f/3.3-5.2 (35 Equiv. 28-140mm) Carl Zeiss Vario-Tessar Lens • MS Duo/Pro Duo Card Slot • 15 MB Built-in Memory
- Dim. 2.3 x 3.7 x 0.9" • Weight 5.5 oz

Black, Gold, Red, or Silver 10 MegaPixels **#SODSCW170***

SONY CyberShot DSC-H50
• NightShot Infrared System
- 9.1 MegaPixels • 3" Tilt-up LCD Monitor
- 15x Optical Zoom • 2x Digital Zoom
- 5.2-78mm f/2.7-4.5 (35 Equiv. 31-465mm) Carl Zeiss Lens • HDTV Compatibility
- MS Duo Card Slot • 15MB Built-in Memory
- Dimensions 3.2 x 4.6 x 3.4"
- Weight 14.6 oz

9 MegaPixels **#SODSCH50***

Memory Cards

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2GB	9.95	33.50	9.95	—	13.50	14.95	30.95	22.95	34.95	14.95	19.95	—	34.95	—
4GB	14.50	46.50	14.50	14.95	22.50	27.95	—	38.50	59.95	29.95	37.95	69.95	54.50	68.50
8GB	19.95	89.95	—	19.95	36.50	41.95	—	54.95	111.95	46.95	59.95	119.95	—	132.95
16GB	36.95	167.95	—	34.95	86.95	—	—	—	233.95	—	104.95	234.95	—	239.95
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2GB 2 Pack	—	32.50	—	—	—	—
4GB	27.50	29.95	33.95	129.95	32.50	29.95
8GB	49.95	42.95	52.50	—	—	49.95
16GB	—	—	187.50	—	—	99.95

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	Standard	Pro	Micro	Mini	Standard	Standard	Platinum II 60x	133x	Standard	Ultra II	Extreme III	Micro	Micro Ultra	5MBs Class 2	5MBs Class 4	20MBs Class 6
1GB	4.95	8.95	4.95	—	—	—	9.95	—	—	—	—	13.95	14.95	7.50	—	—
2GB	5.95	9.95	6.95	12.50	5.50	11.50	14.95	23.50	8.95	14.95	14.95	14.95	—	—	8.50	14.50
4GB	—	—	—	24.95	—	—	—	—	—	—	—	—	—	—	—	—
8GB	—	—	—	33.50	—	—	—	—	—	—	—	—	—	—	—	—

XD xD Memory

Type M	1GB	2GB
Fuji	22.95	28.95
Olympus	M+ 16.50	M+ 24.95
Sandisk	18.95	24.95

SD HC Secure Digital High Capacity

	Delkin	Kingston			Lexar			Panasonic			Sandisk				
	Pro Class 6	Standard Class 2	Standard Class 4	Class 6	Standard Class 2	Platinum II 60x Class 6	133x Class 6	6 MBs Class 6	10 MBs Class 4	20 MBs Class 6	Standard Class 2	Ultra II Class 4	Ultra II Class 6	Extreme III – Class 6 20MBs	Extreme III – Class 6 30MBs	Micro Class 2
4 GB	9.95	9.95	9.95	9.95	18.95	22.50	34.95	—	14.50	24.50	14.95	—	22.95 *	34.95	48.95	26.95
8GB	19.95	19.50	17.95	18.50	33.50	38.95	67.50	47.95	—	—	19.95	34.95 *	—	57.95 *	77.99	—
16 GB	36.95	—	34.95	—	—	69.95	—	—	—	89.50	—	64.95 *	* with Reader		136.95	—
32 GB	123.50	—	—	—	—	—	—	—	—	273.95	—	146.95 *	—	—	—	—

E-520 Body Only ..... #OLEE520
E-520 Kit with 14-42mm Zuiko Lens ..... #OLEE5201442

OLYMPUS Evolt E-520

"D-SLR" Digital SLR Camera

- ***In-Body Image Stabilization***
- ***Supersonic Wave Filter Anti-dust System*** • Capture in JPEG or RAW
- 10 MegaPixels • SLR viewfinder
- 2.5" Live View LCD monitor
- ***4/3 Full Frame Zuiko Specific Lenses***
- CF & XD Dual Card Slots
- Select ISO 100-1600
- 20 Easy-to-use Scene-select Modes
- 3.5 fps Burst • Face Detection
- Shadow Adjustment
- USB 2.0 • Uses BLM-1 Battery
- Dimensions 3.6 x 5.4 x 2.7"
- Weight 16.5 oz Body Only

K20D Super Body Only ..... #PEK200D
Kit w/18-55mm Lens #PEK200D1855

PENTAX K200D Super

Quick Dial 64

"D-SLR" Digital SLR Camera

- ***Sensor-Shift Shake Reduction***
- ***Weather and Dust Resistant***
- 10.2 Megapixels
- 2.7" LCD Monitor • SLR viewfinder
- Uses Pentax AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Dust Removal System
- Effective Noise Reduction
- PictBridge Compatible
- Auto Picture Mode • USB 2.0
- ISO 100-1600 • 2.8 fps Burst
- Powered by AA-size Batteries
- Dimensions 3.7 x 5.2 x 2.9"
- Weight 22.2 oz. body only

E3 Body Only ..... #OLE3

OLYMPUS E3

"D-SLR" Digital SLR Camera

- ***Supersonic Wave Filter***
- 10.1 MegaPixels • TruePic III Digital Image Processing System • Rugged Weatherproof Magnesium-alloy Construction • CF & XD Card Slots
- 2.5" Dual-axis, Free-angle LCD
- SLR viewfinder • Live View Function
- ***4/3 Full Frame Zuiko Specific Lenses***
- In Camera Blur Reduction
- Auto or Manual Focus • USB 2.0
- 5 fps Burst • Select ISO 100-3200
- Uses BLM-1 Lithium-ion Battery
- Dimensions 5.6 x 4.6 x 2.9"
- Weight 28.7 oz. Body Only

A700 Body Only ..... #SODSLRA700
Kit with 18-70mm ..... #SODSLRA700K
Kit with 16-105mm ..... #SODSLRA700P

SONY Alpha A700

"D-SLR" Digital SLR Camera

- ***Super SteadyShot image stabilization and dust reduction***
- 12.2 MegaPixels • 5 fps Burst
- 3" LCD monitor • SLR viewfinder
- Uses Sony Alpha ***(compatible with Minolta A-type bay mount)*** Lenses (1.5x factor) • Program AE, Shutter Priority, Aperture Priority, Manual, Exposure Compensation, Bracketing
- CF & MS Card Slots • USB 2.0
- Auto or Manual Focus, Eye Start AF
- ISO 100-1600 (up to 6400 w/ Boost)
- Uses NP-FM500H Lithium-ion Battery
- 5.6 x 4.3 x 3.3" • Wt 24 oz. Body Only

Black with 14-45mm ..... #PADMCG1KB
Blue with 14-45mm ..... #PADMCG1KBL
Red with 14-45mm ..... #PADMCG1KR

Panasonic Lumix DMC-G1

"D-SLR" Digital SLR Camera Micro *Four-Thirds System (17.3 x 13mm) CCD*

- 12.1 MegaPixels • Electronic viewfinder
- 3" free-angle LCD Monitor
- Full-time Live View with Contrast AF
- Uses ***4/3 Full Frame Leica-Panasonic-Olympus Lenses*** (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Self Cleaning Sensor • High Sensitivity (ISO 3200) • Intelligent Auto Mode
- Creative Color Modes • HDTV Output
- USB 2.0 • Li-ion Battery Pack
- 3.3 x 4.9 x1.8" • Wt. 13.6 oz. body only

A900 Body Only ..... #SODSLRA900

SONY Alpha A900

"D-SLR" Digital SLR Camera

- ***Dual BIONZ processing engines***
- ***In-Camera Image Stabilization***
- 24.6 MegaPixels 35mm full-frame sensor
- 3" LCD monitor • SLR viewfinder
- Uses Sony Alpha (compatible with Minolta A-type bay mount) Lenses (1.5x factor) • 5.0 fps Burst
- CF & MS Card Slots • USB 2.0
- 13 Creative shooting styles
- 3 programmable memories
- HDMI output & Photo TV HD mode
- ISO 100-6400 • Dust & Weather-Resistant
- Uses NP-FM500H Lithium-ion Battery
- 6.1 x 4.6 x 3.2" • Wt 31.7 lbs Body Only

SLR Lenses & Flashes

Quick Dial 64

OLYMPUS 50mm f/2 Macro ED Zuiko Digital Lens

- ***Exclusively designed for use with Digital SLRs***
- ED glass element
- Ideal for not only macro photography but also as a portrait lens
- Minimum focus 9.45"
- 52mm filter diameter
- Weight 10.6 oz

PENTAX 50-200mm f/4-5.6 SMCP-DA ED AF Zoom Lens

- ***Exclusively designed for use with Digital SLRs***
- 35mm equiv. 76.5-306mm
- Ideal for portraiture, sports and scenery
- Quick-Shift Focus System
- Minimum focus 3.6'
- 52mm filter diameter
- Weight 9 oz

SONY HVL-F56AM Shoe Mount Digital Flash

- Guide No. 104'
- TTL Dedication
- Bounce & Swivel Head
- Zoom Head (24-85mm)
- Vari-Power
- Automatic Light Control
- High-speed synchronization
- Weight 13.1 oz

SONY 16-80mm f/3.5-4.5 Carl Zeiss Vario-Sonnar T* DT Lens

- ***Exclusively designed for use with Digital SLRs***
- 35mm equiv. 24-120mm
- Ideal for snapshots, portraits, interiors or outdoor scenery
- Minimum focus 13.8"
- 62mm filter diameter
- Weight 15.5 oz

OLYMPUS

Flash System

FL-20 Flash	114.95
FL-36R Flash	229.95
FL-50R Flash	429.95
RF-11 Ring Flash	229.95
SRF-11 Ring Flash Set	479.95
TF-22 Twin Flash	449.95
STF-22 Twin Flash Set	629.95

Zuiko 4/3 System Digital Lenses for E-1 & Evolt Cameras

8/3.5 Fish-eye ED	659.95
35/3.5 Macro ED (52ø)	189.95
50/2.0 Macro ED (77ø)	406.95
150/2.0 ED (82ø)	2,099.95
300/2.8 ED	5,894.95
7-14/4.0 ED (72ø)	1,511.95
11-22/2.8-3.5 ED (72ø)	649.95
12-60/2.8-4 ED SWD (72ø)	799.95
14-42/3.5-5.6 ED (58ø)	239.95
14-54/2.8-3.5 (67ø)	399.95
18-180/3.5-6.3 ED (62ø)	399.95
35-100/2.0 ED (77ø)	2,099.95
40-150/4-5.6 ED (58ø)	279.95
90-250/2.8 ED (105ø)	5,189.95
EC-14 1.4x Teleconverter	384.95
EC-20 2x Teleconverter	479.95
MF-1 OM Lens Adapter	99.95

PENTAX

AF Flash System

AF-200FG	109.95
AF-360FGZ	209.95
AF-540FGZ	339.95

SMCP-DA Digital AF Lenses

14/2.8 ED IF (77ø)	599.95
21/3.2 AL Limited ***"Pancake"*** (49ø)	424.95
35/2.8 Macro Limited (49ø)	479.95
40/2.8 Limited ***"Pancake"*** (49ø)	269.95
70/2.4 Limited ***"Pancake"*** (49ø)	474.95
200/2.8 ED IF	899.95
300/4.0 ED IF SDM (77ø)	1,079.95
10-17/3.5-4.5 ED IF (77ø)	429.95
12-24/4 ED AL IF (77ø)	699.95
16-45/4 ED AL (67ø)	399.95
16-50/2.8 ED AL IF SDM (77ø)	669.95
18-55/3.5-5.6 AL II (52ø)	149.95
18-250/3.5-6.3 ED IF AL (62ø)	419.95
50-135/2.8 ED IF SDM (67ø)	749.95
50-200/4-5.6 ED (52ø)	219.95
55-300/4-5.8 ED (58ø)	399.95
60-250/4.0 ED IF SDM (67ø)	CALL

AF Lenses for 35mm & Digital SLRs

31/1.8 Limited (58ø)	869.95
35/2.0 AL (49ø)4-5.6	299.95
43/1.9 Limited ***"Pancake"*** (49ø)	469.95
50/1.4 (49ø)	199.00
50/2.8 Macro (52ø) with Case	394.95
77/1.8 Limited (49ø)	679.00
100/2.8 D FA Macro (49ø)	514.95
28-80/3.5-5.6 J FA AL (58ø)	59.95

SONY

Compatible with Maxxum D-SLRs Flash System

HVL-F36AM	199.99
HVL-F56AM	449.99

Digital Lenses

16/2.8 Fish-eye	799.99
20/2.8 (72ø)	559.99
28/2.8 (49ø)	249.99
35/1.4 (55ø)	1,299.99
50/1.4 (55ø)	349.99
50/2.8 Macro (55ø)	449.99
85/1.4 ***Carl Zeiss*** (72ø)	1,299.99
100/2.8 Macro (55ø)	639.99
135/1.8 ***Carl Zeiss*** (77ø)	1,399.99
135/2.8 STF (72ø)	1,199.99
300/2.8 G APO	5,999.99
500/8 Reflex	699.99
11-18/4.5-5.6 DT (77ø)	649.99
16-80/3.5-4.5 DT ***Carl Zeiss*** (62ø)	699.99
18-70/3.5-5.6 DT (55ø)	199.99
18-200/3.5-6.3 DT (62ø)	499.99
24-105/3.5-4.5 D (62ø)	469.99
70-200/2.8 G APO (77ø)	1,799.99
75-300/4.5-5.6 (55ø)	229.99
1.4x Teleconverter	449.99
2x Teleconverter	449.99

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Equipment leasing available

Quick Dial 64

10 MegaPixels

XS Kit with 18-55mm IS
Black.....#CAEDRXSKB
Silver.....#CAEDRXSKS

Canon Digital Rebel XS
"D-SLR" Digital SLR Camera
- 10 MegaPixels CMOS Sensor
- 2.5" LCD Monitor • SLR viewfinder
- Live View Function • USB 2.0
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto Lighting Optimizer
- 3.0 fps Continuous Shooting
- High Sensitivity (ISO 100-1600)
- Picture Style Settings
- Integrated Cleaning System
- Uses LP-E5 Battery
- Dimensions 3.8 x 5.0 x 2.4"
- Weight 16.2 oz Body Only

15 MegaPixels

EOS-50D Body Only.....#CAE50D
Kit with 28-135mm IS USM.....#CAE50D28135

Canon EOS-50D
"D-SLR" Digital SLR Camera
- *RAW and sRAW Image Capture*
- 15.1 MegaPixels • SLR viewfinder
- 3.0" Clear View VGA LCD
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • "Picture Style" Settings
- HDMI output that enables the display of your photographs on any HDTV with HDMI ports • Live View Function
- Single, Continuous, or Manual Focus
- Incredibly High ISO Sensitivity
- Versatile Exposure Metering System
- USB 2.0 • Uses BP-511A Battery
- Dimensions 4.2 x 5.7 x 2.9"
- Weight 25.7 oz Body Only

12 MegaPixels

Digital Rebel XSiT (Black or Silver)
Body Only.....#CAEDRXSI*
Kit with 18-55mm IS..#CAEDRXSIKB*

Canon Digital Rebel XSi
"D-SLR" Digital SLR Camera
- 12.2 MegaPixels CMOS Sensor
- 3.0" LCD Monitor • SLR viewfinder
- Live View Function • USB 2.0
- Uses Canon EF Lenses (1.6x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus
- 3.5 fps Continuous Shooting
- High Sensitivity (ISO 100-1600)
- Picture Style Settings
- Integrated Cleaning System
- Uses LP-E5 Battery
- Dimensions 3.8 x 5.1 x 2.4"
- Weight 16.8 oz Body Only

21 MegaPixels

EOS-5D Mark II Body Only....#CAE5D2
Kit w/24-105mm IS....#CAE5D224105

Canon EOS-5D Mark II
"D-SLR" Digital SLR Camera
- 21.1 Megapixel Full-Frame Sensor
- 3.0" High Resolution LCD Display
- SLR viewfinder • Uses Canon EF Lenses • CF, MD Card Slot
- Live View Mode • Record HD Video
- 1080p Movie Mode • Self Cleaning Sensor • 3.9 fps Burst Mode
- Dust & Weather-Resistant • USB 2.0
- 9-point AF Sensor Array
- Broad ISO Range (50-25600)
- Uses Lp-E6 Battery
- Dimensions 4.5 x 6.0 x 3.0"
- Weight 31.7 oz. body only

10 MegaPixels

EOS-40D Body Only.....#CAE40D
Kit with 28-135mm IS USM.....#CAE40D28135

Canon EOS-40D
"D-SLR" Digital SLR Camera
- *RAW and sRAW Image Capture*
- 10.2 MegaPixels • SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses (1.6x factor)
- CF Card Slot • "Picture Style" Settings
- Versatile Exposure Metering System
- Single, Continuous, or Manual Focus
- EOS Integrated Cleaning System
- ISO 100-3200 • Burst rate: 6.5 fps
- USB 2.0 • Uses BP-511A Battery
- Dimensions 5.7 x 4.2 x 2.9"
- Weight 26.1 oz Body Only

21 MegaPixels

EOS-1Ds Mark III
Body Only.....#CAE1DS3

Canon EOS-1Ds Mark III
"D-SLR" Digital SLR Camera
- *Full-Frame CMOS Sensor*
- *Weather Resistant Body*
- *Self-Cleaning Sensor*
- 21.1 MegaPixels • SLR viewfinder
- 3" LCD Monitor with Live View
- Uses Canon EF Lenses • 5 fps Burst
- SD/SDHC & CF card slots • USB 2.0
- UDMA-compliant CompactFlash
- Fast AF system • Picture Style Settings
- Powerful Bundled Software
- ISO 100-1600 • Uses LP-E4 Battery
- Dimensions 6.3 x 6.1 3.1"
- Weight 42.5 oz. Body Only

Quick Dial 64

SLR Lenses & Flashes

Canon 50mm f/1.2 "L" Lens

- Fast, Quiet AF
- Super Spectra Coatings
- Passes Distance Information to E-TTL II
- Angle of View 46º
- 1.2-16 f/Stop Range
- Focus 1.5' to Infinity
- 72mm filter diameter
- Weight 19.2 oz

Canon 10-22/3.5-4.5 EF-S USM Digital Lens

- *Exclusively designed for Digital SLRs*
- 35mm equivalent 16-35mm
- 3 aspherical lens elements
- 3.5-27 f/Stop Range
- Focus 9.5" to Infinity
- 72mm filter diameter
- Weight 13.6 oz

Canon 17-55/2.8 EF-S USM Digital Lens

- *Exclusively designed for Digital SLRs*
- IS (Image Stabilizing) technology
- 2.8-22 f/Stop Range
- Focus 13.8" to Infinity
- Angle of View 78.3º-27.5º
- 77mm filter diameter
- Weight 22.4 oz

Canon 24-70/2.8 EF "L" USM Lens

- sealed and gasketed against dust & moisture
- Internal Focusing
- UD Element
- Two Aspherical Elements
- 2.8-22 f/Stop Range
- Focus 1.25' to Infinity
- 77mm filter diameter
- Weight 33.6 oz

Canon 580 EX II Shoe Mount Flash

- Guide No. 190'
- Dust- and water-resistance
- Metal Hot Shoe
- Superior build quality, including a metal foot for higher rigidity
- E-TTL II, E-TTL, TTL & Manual
- Bounce & Swivel Head
- Zoom Head (24-105mm)
- Weight 13.2 oz

Canon MR-14EX Ringlight Flash

- Guide No. 46' • Incandescent focusing lamps • 2 circular flash tubes
- Recycling Time 7 Secs • 7 Custom Functions • Supports E-TTL wireless
- Weight: Control unit10 oz; Flash ring: 4.2 oz

Canon

Canon EOS Flash System (USA)

220EX	125.95	430EX II	CALL	580EX II	CALL
MR-14EX Ringlight	470.00	MT-24EX Twin Flash	685.00		

Canon EF-S Lenses *For Digital Only*	IMP	USA
Compatible with the 20D, 30D, 40D, 50D & Digital Rebel only		
60/2.8 USM Macro (52ø)	384.95	400.00
10-22/3.5-4.5 USM (77ø)	689.95	710.00
17-55/2.8 **IS** USM (67ø)	999.95	1,030.00
17-85/4-5.6 **IS** USM (67ø)	499.95	515.00
18-55/3.5-5.6 **IS** USM (58ø)	—	170.00
18-200/3.5-5.6 **IS** (72ø)	—	CALL
55-250/4.0-5.6 **IS** USM (58ø)	CALL	CALL

Canon EF Lenses	IMP	USA
15/2.8	599.95	610.00
20/2.8 USM (72ø)	434.95	445.00
24/2.8 (58ø)	294.95	305.00
28/2.8 (52ø)	174.95	180.00
28/1.8 USM (58ø)	409.95	420.00
35/2 (52ø)	229.95	240.00
50/1.8 (52ø)	84.95	89.95
50/1.4 USM (58ø)	319.95	325.00
50/2.5 Macro (52ø)	239.95	250.00
MP-E 65/2.8 1x-5x Macro (58ø)	849.95	865.00
85/1.8 USM (58ø)	344.95	355.00
100/2.8 USM Macro (58ø)	474.95	490.00
100/2 USM (58ø)	394.95	410.00
135/2.8 Soft Focus (52ø)	284.95	295.00
400/4.0 **DO IS** (52ø rear)	5,349.95	5,500.00
24-85/3.5-4.5 USM (67ø)	309.95	322.00
28-90/4.0-5.6 III (58ø)	104.95	109.95
28-105/3.5-4.5 II USM (58ø)	224.95	229.95
28-135/3.5-5.6 **IS** USM (72ø)	399.95	409.95
28-200/3.5-5.6 USM (72ø)	359.95	375.00
70-300/4.5-5.6 **DO IS** USM (58ø)	1,169.95	1,190.00
70-300/4-5.6 **IS** USM (58ø)	529.95	549.00
75-300/4.0-5.6 III (58ø)	154.95	159.95
75-300/4.0-5.6 III USM (58ø)	189.95	200.00
100-300 4.5-5.6 USM (58ø)	284.95	295.00

Canon TS-E MF Lenses	IMP	USA
24/3.5 **"L"**	1,129.95	1,150.00
45/2.8	1,129.95	1,150.00
90/2.8	1,129.95	1,150.00

Canon EF "L" Lenses	IMP	USA
14/2.8 USM II	1,999.95	2,020.00
24/1.4 II (77ø)	CALL	CALL
35/1.4 USM (72ø)	1,164.95	1,180.00
50/1.2 USM (72ø)	1,379.95	1,400.00
85/1.2 USM II (72ø)	1,849.95	1,870.00
135/2.0 USM II (72ø)	919.95	935.00
180/3.5 USM Macro (72ø)	1,279.95	1,300.00
200/2.0 **IS** USM (52ø)	CALL	CALL
200/2.8 USM (72ø)	679.95	695.00
300/4.0 **IS** USM (77ø)	1,189.95	1,210.00
300/2.8 **IS** USM (52ø rear)	3,999.95	4,100.00
400/2.8 **IS** (52ø rear)	6,659.95	6,800.00
400/5.6 USM (77ø)	1,119.95	1,140.00
500/4 **IS** USM (52ø rear)	5,639.95	5,800.00
600/4.0 **IS** (52ø rear)	7,399.95	7,600.00
16-35/2.8 USM II (82ø)	1,424.95	1,450.00
17-40/4.0 USM (77ø)	679.95	700.00
24-70/2.8 USM (77ø)	1,159.95	1,190.00
24-105/4 **IS** USM (77ø)	1,039.95	1,059.00
28-300/3.5-5.6 **IS** USM (77ø)	2,219.95	2,300.00
70-200/4.0 USM (67ø)	579.95	600.00
70-200/4.0 **IS** USM (77ø)	1,069.95	1,100.00
70-200/2.8 USM (77ø)	1,174.95	1,190.00
70-200/2.8 **IS** USM (77ø)	1,649.95	1,699.00
100-400/4.5-5.6 **IS** USM (77ø)	1,429.95	1,460.00
1.4x II Teleconverter	279.95	290.00
2x II Teleconverter	279.95	290.00

USA = Imported & Warrantied by Canon USA IMP = Imported & Warrantied by B&H (not qualified for Canon USA Rebates & Warranties)

Nikon D40

"D-SLR" Digital SLR Camera

- ***Compact and Lightweight***
- 6.1 MegaPixels
- 2.5" LCD Monitor • SLR Viewfinder
- SD/SDHC (High Capacity) Card Slot
- Accepts Nikon AF Lenses (1.5x factor)
- Auto or Manual Focus • USB 2.0
- Program, Digital Vari-Program, Aperture, Shutter, Manual, Exposure Compensation, Bracketing
- ISO 200-1600 • Uses EN-EL9 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 3.7 x 5 x 2.5"
- Weight 17 oz Body Only

6 MegaPixels

D40 Kit with 18-55mm DX ..... #NID401855

Nikon D60

"D-SLR" Digital SLR Camera

- 10.2 MegaPixels
- 2.5" LCD Monitor • SLR Viewfinder
- Accepts Nikon AF Lenses (1.5x factor)
- SD/SDHC Card Slot
- Built-in Speedlight
- Integrated Dust Reduction System
- 8 Digital Vari-Program Modes
- Stop-Motion Video • 3 fps Burst
- In-Camera Image Editing & RAW Processing • ISO 100-1600
- USB 2.0 • Uses EN-EL9 Battery
- ***Nikon Inc. limited warranty included***
- Dimensions 3.7 x 5.0 x 2.5"
- Weight 17 oz Body Only

10 MegaPixels

D60 Kits
with 18-55mm **VR** ..... #NID601855
with 18-55mm & 55-200mm **VR** ..... #NID601855200

Nikon D80

"D-SLR" Digital SLR Camera

- 10.2 MegaPixels • Hot Shoe
- 2.5" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • 5 fps Burst
- Program, Aperture, Shutter, Bracketing, Manual, Exposure Compensation • USB 2.0
- Optional Wireless Transmitter
- ISO 100-1600 • Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.1 x 5.2 x 3"
- Weight 20.6 oz. body only

10 MegaPixels

D80 Kit with 18-135mm DX... #NID8018135

Nikon D300

"D-SLR" Digital SLR Camera

Self-Cleaning Sensor

- 12.3 MegaPixels • 3" LCD Monitor
- Live View • HDMI video out
- Accepts Nikon AF Lenses (1.5x factor)
- CF, MD Card Slot • 6 fps Burst
- Auto or Manual Focus • USB 2.0
- Live View Shooting • 51-Point AF
- 14-Bit A/D Conversion
- Shutter Rated to 150,000 Cycles
- 200-3200 ISO (100-6400 with Boost)
- Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.5 x 5.8 x 2.9"
- Weight 29.2 oz. body only

12 MegaPixels

D300 Body Only ..... #NID300
Kit with
16-85mm DX **VR** ... #NID300168535
18-200mm DX **VR** ... #NID30018200

Nikon D90

"D-SLR" Digital SLR Camera

- ***D-Movie mode – record 720p HD movie clips*** • Self Cleaning Sensor
- 12.3 MegaPixels • GPS geo-tagging
- 3.0" LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses (1.5x factor)
- SD/SDHC (High Capacity) Card Slot
- Auto or Manual Focus • 4.5 fps Burst
- In-Camera Image Editing
- Scene Recognition System
- Active D-Lighting • USB 2.0
- ISO 100-3200 • Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 5.2 x 4.1 x 3"
- Weight 22 oz. body only

12 MegaPixels

D90 Body Only ..... #NID90
Kit with 18-105mm **VR** Lens ..... #NID9018105

Nikon D700

"D-SLR" Digital SLR Camera

- Self Cleaning Sensor
- 12.1 MegaPixels • Live View
- 3" VGA LCD Monitor • SLR viewfinder
- Uses Nikon AF Lenses
- FX-format CMOS (full frame)
- CompactFlash Card Slot
- Dust and Water Resistant
- Picture Control Settings • 5 fps Burst
- 51-point AF System • HDMI Video Out
- Active D-Lighting Mode • USB 2.0
- ISO 6400 • Uses EN-EL3e battery
- ***Nikon Inc. limited warranty included***
- Dimensions 4.8 x 5.8 x 3.0"
- Weight 33.6 oz. body only

12 MegaPixels

D700 Body Only ..... #NID700
Kit with 24-120mm **VR** Lens ..... #NID70024120

SLR Lenses & Flashes

Nikon 16-8mm f/3.5-5.6 DX ED-IF G AF-S VR AF Lens

- ***Exclusively designed for use with Digital SLRs***
- Silent Wave Motor
- ED (Extra-low Dispersion)
- Super Integrated Coating
- 35mm equiv. 24-127.5mm
- Minimum focus 1.3'
- 67mm filter diameter
- Weight 17 oz

Nikon 24-70mm f/2.8 G AF-S ED-IF Wide Zoom AF Lens

- Optimized for edge-to-edge sharpness on both the Nikon FX (full-frame) & DX-format image sensors
- Rugged construction, dust and moisture resistance
- Minimum focus 1.2'
- 77mm filter diameter
- Weight 32 oz

Nikon 18-200mm f/3.5-5.6 DX G AF-S ED-IF Digital Lens

- ***Exclusively designed for use with Digital SLRs***
- 35mm equiv. 27-300mm
- VR II Vibration Reduction
- SWM (Silent Wave Motor)
- 3.5-22 f/Stop Range
- Focus 1.6' to Infinity
- 72mm filter diameter
- Weight 19.8 oz

Nikon 24mm f/3.5 D ED PC-E Ultra-Wide Lens with

- Compatible with digital and 35mm SLR cameras
- Ideal for architectural and nature photography
- "Perspective Control" tilt and shift functions
- Minimum focus 0.7'
- 77mm filter diameter
- Weight 25.6 oz

Nikon

Nikon AF Flashes	IMP	USA
SB-400	CALL	CALL
SB-600	CALL	CALL
SB-900	CALL	CALL
R1 Wireless Twin Flash	CALL	CALL
R1C1 Wireless Twin Flash System	CALL	CALL
Nikon DX ED-IF Lenses for Digital Only		
10.5/2.8 Fish-Eye		CALL
12-24/4 G AF-S (77ø)		CALL
16-85/3.5-5.6 G AF-S **VR** (67ø)		CALL
17-55/2.8 G AF-S (77ø)		CALL
18-55/3.5-5.6 G AF-S (52ø)		CALL
18-55/3.5-5.6 G AF-S **VR** (52ø)		CALL
18-70/3.5-4.5 G AF-S (67ø)		CALL
18-105/3.5-5.6 G AF-S **VR** (67ø)		CALL
18-135/3.5-5.6 G AF-S (67ø)		CALL
18-200/3.5-5.6 G AF-S (72ø)		CALL
55-200/4-5.6 G AF-S (67ø)		CALL
55-200/4-5.6 G AF-S **VR** (67ø)		CALL
Nikon D-Type AF Lenses	**IMP**	**USA**
14/2.8 D ED	CALL	CALL
16/2.8 D (39ø) with Hood	CALL	CALL
20/2.8 D (62ø)	CALL	CALL
24/2.8 D (52ø)	CALL	CALL
24/3.5 D ED **PC-E** (77ø)	CALL	CALL
28/2.8 D (52ø)	229.95	244.95
35/2.0 D (52ø)	309.95	CALL
45/2.8 D ED **PC-E** Micro (77ø)	CALL	CALL
50/1.8 D (52ø)	114.95	124.95
50/1.4 D (52ø)	CALL	CALL
50/1.4 G AF-S (58ø)	CALL	CALL

Nikon D-Type AF Lenses	IMP	USA
60/2.8 D Micro (62ø) (1:1)	CALL	CALL
60/2.8 G AF-S ED Micro (62ø)	CALL	CALL
85/1.8 D (62ø) with Hood	CALL	CALL
85/1.4 D IF (77ø)	CALL	CALL
85/2.8 **PC-E** Micro (77ø)	CALL	CALL
105/2.8 G AF-S ED-IF **VR** Micro (62ø)	CALL	CALL
105/2.0 DC D with Hood (72ø)	CALL	CALL
135/2.0 DC D (72ø)	CALL	CALL
180/2.8 D ED-IF (72ø)	CALL	CALL
200/2 G AF-S ED-IF **VR** (52ø)	CALL	CALL
200/4 D ED-IF Micro w/Case (62ø)	CALL	CALL
300/4.0 D AF-S ED-IF (77ø)	CALL	CALL
300/2.8 G AF-S **VR** (52ø-R)	CALL	CALL
400/2.8 G AF-S **VR** ED (52ø)	CALL	CALL
500/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
600/4.0 G AF-S **VR** ED (52ø)	CALL	CALL
14-24/2.8 G AF-S ED-IF	CALL	CALL
17-35/2.8 (77ø)	CALL	CALL
24-70/2.8 G AF-S ED-IF (77ø)	CALL	CALL
24-85/2.8-4.0 D (72ø)	CALL	CALL
24-120/3.5-5.6 G AF-S **VR** (72ø)	CALL	CALL
70-200/2.8 G AF-S ED-IF **VR** (77ø)	CALL	CALL
70-300/4.5-5.6 G-AFS **VR** (67ø)	CALL	CALL
80-200/2.8 D with Collar (77ø)	CALL	CALL
80-400/4.5-5.6 D **VR** (77ø)	CALL	CALL
200-400/4 G AF-S ED-IF **VR** (52ø)	CALL	CALL
TC-14E II (1.4x) Teleconverter	CALL	CALL
TC-17E II (1.7x) Teleconverter	CALL	CALL
TC-20E II (2x) Teleconverter	CALL	CALL

USA = Imported & Warrantied by Nikon USA (AF lenses include 1 year warranty plus 4 years extended service coverage)
IMP = Imported & Warrantied by B&H (not qualified for Nikon USA Rebates & Warranties)

Nikon SB-600 Speedlight i-TTL Shoe Mount Flash

- Guide No. 98'
- Recycling Time 3.5 Seconds
- Bounce & Swivel Head
- Zoom Head (24-85mm)
- Multiple Flash Exposure Modes
- Safety lock on flash shoe
- Weight 10.6 oz

Nikon SB-900 Speedlight i-TTL Shoe Mount Flash

- Guide No. 131'
- Recycling Time 4.5 Seconds
- Bounce & Swivel Head
- Zoom Head (17-200mm)
- Stroboscopic Effect
- AF-Assist Illuminator
- Safety lock on flash shoe
- Weight 14.6 oz

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#LELC* **$269.95**

SUNPAK PZ-42x II AF TTL Shoe Mount Flash

- Guide No. 138'
- AF Assist Light
- Automatic Shutdown Mode
- Large Illuminated LCD panel
- Bounce and Swivel Head
- Weight 9.1 oz

for Canon or Nikon

#SUPZ42X* **$149.95**

Vivitar 285HV Professional Auto Shoe Mount Flash

- Guide No. 120'
- Automatic exposure range to 70'
- 4 auto f/stop settings
- Removable sensor
- Bounce Head
- Zoom Head (28-105)
- Weight 14.9 oz

#VI285HV **$89.95**

Metz 58 AF-1 TTL Shoe Mount Digital Flash

- Guide No. 138'
- High-speed flash sync
- Bounce and Swivel Head
- Zoom Head (28-105)
- Bounce and Swivel Head
- Weight 12.5 oz

for Canon
#MES58AF1C **$389.95**
for Nikon
#MES58AF1N **$359.95**

Tokina 11-16mm f/2.8 Pro DX AT-X Fisheye AF Lens

- *Exclusively designed for Digital SLRs*
- WR (Water Repellent) coating
- Minimum Focus 1'
- Magnification ratio 1:11.6
- Weight 1.2 lb

for Canon or Nikon

#TO111628PDX* **$569.95**

TAMRON 17-50mm f/2.8 XR LD-IF Di II Digital Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 10.6" to Infinity
- Mag. ratio of 1:4.5
- 67mm filter diameter
- Weight 15.2 oz

for Canon, Nikon or Sony/Minolta

#TO175028* **$449.00**

SIGMA 18-50mm f/2.8 EX Macro DC Super Wide Angle Lens

- *Exclusively designed for use with digital SLRs*
- Minimum focus 7.9"
- Super Multi Layer (SML)
- 72mm filter diameter
- Weight 15.9 oz

for Canon, Nikon, Sigma, Olympus, Pentax, or Sony/Minolta

#SI185028* **$419.00**

SIGMA 18-200mm f/3.5-6.3 OS DC (Optical Stabilizer) Lens

- *Exclusively designed for use with digital SLR cameras*
- Focus 1.5' to Infinity
- Mag. ratio of 1:3.9
- 72mm filter diameter
- Weight 21.6 oz

for Canon, Nikon or Sigma

#SI1820035* **$439.00**

SIGMA 70-200mm f/2.8 II EX APO Macro HSM DG

- *Desirable for Digital SLR Cameras*
- Minimum focus 3.3'
- 34-12.3° angle of view
- 77mm filter diameter
- Tripod collar • Wt. 48 oz

for Canon, Nikon, Sigma, Olympus, Pentax, or Sony/Minolta

#SI7020028* **$799.00**

SIGMA EM-140 DG TTL Ringlight

- Wireless TTL flash control
- High Speed Synchro flash
- Ideal for photographing subjects in fine detail - close-up photography

for Canon, Nikon, Sigma, Pentax, Sony/Minolta

#SIEM140DG* **$399.00**

Tokina

DX Models – Designed for Digital SLR cameras only	SKU #	Canon EOS	Nikon AF
DX 35/2.8 Pro Macro (52ø)	#TO3528PDX*	$459.95	$459.95
DX 10-17/3.5-4.5 ATX Fisheye	#TO1017I5*	$559.95	$559.95
DX 11-16/2.8 Pro (77ø)	#TO111628PDX*	$569.95	$569.95
DX 12-24/4.0 Pro (77ø)	#TO122440*	$499.95	$499.95
DX 16-50/2.8 Pro (77ø)	#TO1650280X*	$659.95	$659.95
DX 50-135/2.8 (67ø)	#TO50135280*	$699.95	$699.95

TAMRON

Di – Designed for use on both digital & film SLR cameras
Di-II – Designed for Digital SLR cameras only

6-Year Warranty * Price After Rebate	Rebate	SKU#	Canon EOS	Nikon AF	Sony/ Minolta	Pentax AF
Di 90/2.8 Macro (55ø)	$60	#TA9028M*	$429.00*	$429.00*	$429.00*	$429.00*
Di 180/3.5 LD IF Macro (72ø)	$50	#TA18035*	$649.00*	$649.00*	$649.00*	—
Di-II 11-18/4.5-5.6 (77ø)	$75	#TA111845*	$494.00*	$494.00*	$494.00*	—
Di 17-35/2.8-4 LD IF Aspherical (77ø)	$10	#TA173528*	$289.00*	$289.00*	—	—
Di-II 17-50/2.8 XR LD IF Aspherical (67ø)	—	#TA175028*	$449.00	$449.00	$449.00	—
Di-II 18-200/3.5-6.3 (62ø)	$30	#TA1820035*	$249.00*	$249.00*	$249.00*	$249.00*
Di-II 18-250/3.5-6.3 (62ø)	—	#TA1825035*	$499.00	$499.00	$499.00	$499.00
Di-II 18-270/3.5-6.3 VC	—	#TA1827035*	$599.00	$599.00	—	—
Di 28-75/2.8 XR (67ø)	$10	#TA287528*	$389.00*	$389.00*	$389.00*	$389.00*
28-80/3.5-5.6 (58ø)	—	#TA288035*	$79.00	$79.00	$79.00	$79.00
Di 28-200/3.8-5.6 Asp XR IF Macro (62ø)	$50	#TA2820038*	$249.00*	$249.00*	$249.00*	$249.00*
Di 28-300/3.5-6.3 XR (62ø)	$50	#TA2830035XD*	$349.00*	$349.00*	$349.00*	$349.00*
Di 28-300/3.5-6.3 XR VC (62ø)	—	#TA283003563*	$599.00	$599.00	—	—
Di-II 55-200/4-5.6 LD Macro (52ø)	$40	#TA552004S6*	$149.00*	$149.00*	$149.00*	—
Di 70-200/2.8 LD IF Macro (77ø)	—	#TA7020028M*	$699.00	$699.00	$699.00	$699.00
75-300/4.0-5.6 LD (62ø)	—	#TA753004*	$149.00	$149.00	$149.00	$149.00
Di 200-500/5-6.3 LD IF (86Cø)	$30	#TA20050056*	$849.00*	$849.00*	$849.00*	—
SP 1.4x AF Pro Converter	—	#TA14XP*	$189.00	$189.00	—	—
SP 2x AF Pro Converter	—	#TA2XP*	$219.00	$219.00	—	—

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H – HSM Model
R – Rear Slip-in Gelatin Filter Slot

	SKU #	Canon EOS	Nikon AF	Sony/ Minolta	Olympus 4/3 Sys.	Pentax AF	Sigma AF
DC 4.5mm f/2.8 EX Circular Fisheye HSM [F]	#SI4528DCHSM*	$899.00	$899.00	$899.00	—	$899.00	$899.00
DG 8/3.5 EX Circular Fish-Eye [F]	#SI835*	$759.00	$759.00	$759.00	—	$759.00	$759.00
DC 10mm f/2.8 EX Fisheye HSM [F]	#SI1028FHSM*	$649.00	$649.00	$649.00	—	$649.00	$649.00
DG 15/2.8 EX Diagonal Fish-Eye [R]	#SI1528DG*	$609.00	$609.00	$609.00	—	$609.00	$609.00
DG 20/1.8 EX DF RF Aspherical (82ø)	#SI2018*	$459.00	$459.00	$459.00	—	$459.00	$459.00
DG 24/1.8 EX DF Aspherical Macro (77ø)	#SI2418M*	$389.00	$389.00	$389.00	$389.00	$389.00	$389.00
DG 28/1.8 EX DF Aspherical Macro (77ø)	#SI2818M*	$299.00	$299.00	$299.00	—	$299.00	$299.00
DC 30mm f/1.4 EX HSM (62ø)	#SI3014DCS*	$439.00	$439.00	$439.00	$439.00	$439.00	$439.00
DG 50mm f/1.4 EX (77ø)	#SI5014*	$499.00[H]	$499.00[R]	$499.00	$499.00	$499.00	$499.00[H]
DG 50/2.8 EX Macro (55ø)	#SI5028MDG*	$279.00	$279.00	$279.00	—	$279.00	$279.00
DG 70/2.8 EX Macro (62ø)	#SI7028MDG*	$479.00	$479.00	$479.00	—	$479.00	$479.00
DG 105/2.8 EX Macro (58ø)	#SI10528MDG*	$439.00	$439.00	$439.00	$439.00	$439.00	$439.00
DG 150/2.8 EX APO Macro HSM (72ø)	#SI15028AMDG*	$669.00	$669.00	—	$669.00	—	$669.00
DG 300/2.8 APO EX HSM	#SI30028DG*	$2,999.00	$2,999.00	$2,999.00	—	$2,999.00	$2,999.00
DC 10-20/4-5.6 EX HSM (77ø)	#SI102045D*	$479.00	$479.00	$479.00	$479.00	$479.00	$479.00
DG 12-24/4.5-5.6 EX [F]	#SI122445*	$779.00[H]	$779.00[R]	$779.00	—	$779.00	$779.00[H]
DC 17-70/2.8-4.5 Macro (72ø)	#SI177028DC*	$369.00	$369.00	$369.00	—	$369.00	$369.00
DC 18-50/3.5-5.6 (58ø)	#SI185035*	$139.00	$139.00	$139.00	$139.00	$139.00	$139.00
DC 18-50/2.8 EX Macro (72ø)	#SI185028*	$419.00	$419.00[R]	$419.00	$419.00	$419.00	$419.00
DC 18-125/3.8-5.6 OS (Optical Stabilizer) (67ø)	#SI181253OS*	$339.00[H]	$339.00[R]	$339.00	—	$339.00	$339.00[H]
DC 18-200/3.5-6.3 OS (Optical Stabilizer) (72ø)	#SI1820035*	$439.00	$439.00	—	—	—	$439.00
DC 18-200/3.5-6.3 IF Aspherical (62ø)	#SI1820035*	$319.00	$319.00	$319.00	—	$319.00	$319.00
DG 24-70/2.8 EX Aspherical (82ø)	#SI24/028DG*	$499.00	$499.00	$499.00	—	$499.00	$499.00
DG 24-70/2.8 EX IF HSM (82ø)	#SI24/028*	$899.00	$899.00	$899.00	—	$899.00	$899.00
DG 28-70/2.8-4.0 EX (58ø)	#SI28/028D*	$149.00	$149.00	$149.00	—	$149.00	$149.00
DG 28-70/2.8 EX (67ø)	#SI28/028DG*	$379.00	$379.00	$379.00	—	$379.00	$379.00
DG 28-300/3.5-6.3 Macro (62ø)	#SI2830035DG*	$299.00	$299.00	$299.00	—	$299.00	$299.00
DC 50-150/2.8 EX HSM II (67ø)	#SI5015028*	$749.00[H]	$749.00	—	—	—	$749.00
DG 50-500/4-6.3 EX APO RF (86Cø)	#SI5050046*	$1,159.00[H]	$1,159.00[R]	$1,159.00	$1,159.00	$1,159.00	$1,159.00[H]
DC 55-200/4-5.6 (55ø)	#SI5520045*	$149.00	$149.00	$149.00	$149.00	$149.00	$149.00
DG 70-200/2.8 EX Macro II HSM (77ø)	#SI7020028*	$799.00	$799.00	$799.00	$799.00	$799.00	$799.00
DG 70-300/4-5.6 DL Macro Super II (58ø)	#SI703004S*	$149.00	$149.00	$149.00	—	$149.00	$149.00
DG 70-300/4-5.6 APO Macro Super II (58ø)	#SI703004DG*	$209.00	$209.00	$209.00	—	$209.00	$209.00
DG 120-300/2.8 EX APO IF HSM (105ø)	#SI120300DG*	$2,999.00	$2,999.00	—	—	—	$2,999.00
DG 120-400/4.5-5.6 APO OS HSM (77ø Rear)	#SI120400*	$849.00	$849.00	$849.00	—	$849.00	$849.00
DG 150-500/5-6.3 APO OS HSM	#SI150500*	$979.00	$979.00	$979.00	—	$979.00	$979.00
DG 300-800/5.6 APO EX HSM	#SI300800DG*	$7,999.00	$7,999.00	—	$7,999.00	—	$7,999.00
DG 1.4x EX APO Tele-Converter	#SI1.4XDG*	$219.00	$219.00	$219.00	—	$219.00	$219.00
DG 2x EX APO Tele-Converter	#SI2XDG*	$239.00	$239.00	$239.00	—	$239.00	$239.00
DG EF-530 ST Flash	SIEF530ST*	$169.00	$169.00	$169.00	—	$169.00	$169.00
DG EF-530 Super Flash	#SIEF530*	$239.00	$239.00	$239.00	—	$239.00	$239.00
DG EM-140 TTL Ringlight	#SIEM140DG*	$399.00	$399.00	$399.00	—	$399.00	$399.00

Bags & Cases

Quick Dial 73

DPS 3N1 Sling/ Backpacks

3N1 bags provides fast equipment access and ultimate freedom, allowing three carrying options in one while morphing from sling to backpack and back again fast and easy.

		10 Small	20 Med.	30 Large
SKU #		#KA31SBS	#KA31SBM	#KA31SBL
Color		Black		
HOLDS	SLRs	1	1	1
	Lens/Flash	2	4	6
	Acc.	Yes	Yes	Yes
Price		$79.95	$99.95	$124.95

Lowepro Fastpack Backpacks

Protects your equipment and provide storage for accessories. Side-entry compartments let you quickly access gear & accessories, even while you're on the move.

		200	250	350
SKU #		#LOFP200*	#LOFP250*	#LOFP350*
Color		Black, Blue, Red		
HOLDS	SLRs	1	1	1
	Lens/Flash	3	4	4
	Laptop	No	15.4"	17.4"
Price		$74.95	$89.95	$112.95

Manfrotto bogen 190X Series

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Improved castings for reduced weight without compromising strength and stability. XB features low angle adapter, XProB features vertical/horizontal quick flip center column.

	190XDB	190XB	190XPROB
SKU #	#B0190XDB	#B0190XB	#B0190XPROB
Head	Requires Head (head sold seperately)		
Load Capacity	11 lbs	11 lbs	11 lbs
Max. Height	57.5"	57.1"	57.5"
Leg Sections	3	3	3
Folded Length	21"	20.9"	22.4"
Weight	3.5 lbs	4 lbs	4 lbs
Price	$98.95	$129.95	$159.95

Manfrotto bogen 055X Series

Distributed by

Similar in design and features to the 190X series but with increased operating height and max load capacity. 055XB features low angle adapter, 055XProB features vertical/horizontal quick flip center column.

	055XDB	055XB	055XPROB
SKU #	#B0055XDB	#B0055XB	#B0055XPROB
Head	Requires Head (head sold seperately)		
Load Capacity	15.4 lbs	15.4 lbs	15.4 lbs
Max. Height	70"	70"	70.3"
Leg Sections	3	3	3
Folded Length	24"	24"	25.7"
Weight	4.6 lbs	5 lbs	5.3 lbs
Price	$134.95	$159.95	$174.95

TENBA Shootout Shoulder Bags

Large

SHOOTOUT™ is designed from the ground up for serious outdoor imaging. Light on your shoulders but heavy on protection, access and features.

		Small	Medium	Large
SKU #		#TESSS*	#TESSM*	#TESSL*
Color		Black, Black/Olive, Silver/Black		
HOLDS	SLRs	1	1	2
	Lens/Flash	3	4	7
	Acc.	No	No	Yes - 15"
Price		$98.95	$119.95	$159.95

tamrac Aero Backpacks

3375

Speed Pack's Dual Entry System allows camera access via side door or front panel. Weatherproof exterior and foam padded interior compartments for a custom equipment fit.

		Speed Pack 75 3375	Speed Pack 85 3385
SKU #		#TA3375*	#TA3385*
Color		Black, Rust	
HOLDS	SLRs	1	1
	Lens/Flash	3	4
	Laptop	No	17"
Price		$89.95	$119.95

BENRO Carbon Fiber "C" Series

Benro C-Series carbon fiber is lighter without compromising strength, rigidity, and performance. 2nd-Generation 8-layer carbon fiber tube technology is 40% stronger yet 15% lighter.

	C158n6	C258n6	C358n6
SKU #	#BEC158N6	#BEC258N6	#BEC358N6
Head	Requires Head (head sold seperately)		
Load Capacity	11 lbs	17.6 lbs	22 lbs
Max. Height	58.5"	60.2"	68.1"
Leg Sections	4	4	4
Folded Length	19.3"	20.9"	24"
Weight	3 lbs	3.6 lbs	5 lbs
Price	$239.95	$268.95	$384.95

GITZO Explorer Series

Six Layer, pultrusion (spun), 100% carbon fiber tubes, "G Lock" leg locks. Legs and center column. Can be locked at a wide range of angles making it the perfect wilderness field tripod. Also available in Aluminum & Basalt.

	GT2932EX	GT2330EX	GT2531EX
SKU #	#GGT2932EX	#GGT2330EX	#GGT2531EX
Head	Requires Head (head sold seperately)		
Load Capacity	22 lbs	19.8 lbs	26.4 lbs
Max. Height	59.8"	63.4"	66.9"
Leg Sections	3	3	3
Folded Length	25.2"	25.2"	25.2"
Weight	4.4 lbs	5.2 lbs	4.1 lbs
Price	$374.95	$359.95	$599.95

Filters for Analog, Digital still or video cameras & lenses

Quick Dial 73

B+W

B&H SPECIAL! Buy 3 or more B+W Filters & Get 5% Off.

	55	58	62	67	72	77
UV, KR1.5	25.95	25.95	29.95	38.95	44.95	51.95
UV, KR1.5 Multi-Coated	39.95	39.95	46.95	54.95	68.50	93.95
Circular Polarizer	66.95	68.95	72.95	86.50	99.50	111.95
Circular Polarizer Multi-Coated	96.50	99.50	104.95	124.50	143.50	169.95
81A, B, KR3, 6, 12, 15	25.95	25.95	29.95	38.95	44.95	51.95
KB1.5, 3, 6, 12, 15, 20	25.95	25.95	29.95	38.95	44.95	51.95
#021, 022, 023, 040, 041, 060, 061, 081, 090	25.95	25.95	29.95	38.95	44.95	51.95
Graduated (N.D. & Colors)	52.95	54.95	57.95	64.95	74.95	92.95
ND .9 (103), 1.8 (106), 3.0 (110), 4.0 (113), 6.0 (120)	44.95	44.95	69.95	69.95	89.50	99.95
Enhancing	43.95	45.95	72.95	74.95	94.95	104.95
Close-Up Lenses 0.25, 0.50, 1, 2, 3, 4, 5	25.95	25.95	29.95	38.95	44.95	51.95

Why Filters for Digital Cameras? With sophisticated image editing tools like PhotoShop & PHOTO-PAINT, why bother with optical filters? Given enough time, talent and patience, you probably could emulate most filter effects in post-processing, but when would you find time to shoot, eat & sleep?

heliopan

Made exclusively with glass from Schott (Zeiss) the world's finest optical glass supplier.

Schott Glass in Brass Rings	55	58	62	67	72	77
Skylight (1B), UV	32.75	34.25	45.00	51.25	63.00	73.75
Skylight (1B), UV SH-PMC	59.75	65.00	78.25	85.50	108.50	120.50
Circular Polarizer	85.50	89.75	96.75	112.00	134.00	153.00
Circular Polarizer SH-PMC	128.00	135.00	146.75	167.25	185.50	212.75
#5, #8, #25, #11, #13, #15, #22, 81A, 81B, 81C	32.75	34.25	45.00	51.25	63.00	73.75
Digital Filter	138.00	141.50	145.00	168.75	200.00	236.00

HOYA

B&H SPECIAL! Buy 3 or more Hoya Filters & Get 10% Off.

	58	62, 67	72	77	82
UV, Skylight (1B)	14.85	22.35	34.35	38.85	46.35
UV, Skylight (1B) HMC	22.35	32.85	40.35	49.35	62.85
UV, Skylight (1B) Super HMC	35.85	41.85	52.35	56.85	70.35
Circular Polarizer	40.35	58.35	70.35	82.35	109.35
Circular Polarizer HMC	76.35	92.85	130.35	169.35	262.35
Circular Polarizer Ultra Thin Super HMC	83.85	101.85	149.85	187.35	281.85
"Moose" Warm Circular Polarizer	59.85	86.85	107.85	128.85	166.35
K2 Yel, X0 Yel/Grn, Grn X1, Or G, Red 25A	20.85	32.85	40.35	49.35	61.35
80A, B, C, 81A, B, C, 82A, B, C, 85, B, C	20.85	32.85	40.35	49.35	61.35
Close Up Set	49.35	68.85	88.35	97.35	—
Cross Screen, Diffuser	20.85	32.85	40.35	49.35	61.35
Fluorescent FLD, FLW	20.85	32.85	40.35	49.35	61.35
Intensifier – Blue, Green Field, Enhancement (Red)	49.35	62.85	70.35	83.35	—
Neutral Density 2x, 4x, 8x	20.85	32.85	40.35	49.35	61.35
Soft A, B	34.35	49.35	56.85	59.85	—

TIFFEN

B&H SPECIAL! Buy 3 or more Tiffen Filters & Get 10% Off. (Not Valid on Kits)

	52, 55	58	62, 67	72, 77	82
Hot Mirror (for Digital Cameras)	71.95	85.95	139.95	195.95	307.95
UV Protector	10.95	12.39	15.95	31.95	48.95
UV Protector Thin Wide-Angle	—	19.99	24.99	50.95	—
Skylight (1A), UV Haze 1	11.49	13.99	17.99	32.49	48.49
Skylight (1A), UV Haze 1 Thin Wide-Angle	—	28.49	37.49	65.95	—
Circular Polarizer (Rotating mount)	35.95	37.95	51.95	68.95	118.95
Circular Polarizer Thin Wide-Angle	—	71.95	98.95	131.95	—
Color Conversion 80A, 80B, 81A, 81B	15.49	16.99	31.49	42.99	57.95
Close-Up Lens Sets (+1, +2 & +4)	49.49	62.95	81.95	115.95	—
#812 Warming	15.49	22.99	31.49	42.99	57.95
Graduated ND 0.6	43.99	49.99	60.95	79.95	102.95
Enhancing	68.95	101.95	106.95	123.95	134.95
FL-D Fluorescent (for Daylight Film)	20.99	24.99	31.49	49.99	90.95
Neutral Density 0.3, 0.6, 0.9	15.49	16.99	23.99	42.99	57.95
Soft FX 1, 2, 3	44.99	54.95	66.95	90.95	124.95

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Film Color & B&W

Quick Dial 71

COLOR PRINT FILM

Kodak

	Gold – GA 100 IMP	Gold – GB 200 IMP	Max – GC 400 IMP
135-24	2.19	2.49	1.99
135-36	—	2.99	2.99

	Portra 160NC	Portra 160VC	Portra 400NC	Portra 400VC	Ultra Prof. 800	Ultra Prof. 100UC	Ultra Prof. 400UC
135-36	4.99	4.99	5.89	5.99	6.25	4.95	4.95
120 Roll	4.15	4.15	4.30	4.30	5.09	—	—
220 PP (5)	44.95	—	42.95	42.95	—	—	—

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	Reala CS 100	Superia CA 200	Superia CH 400	Superia CZ 800	Press CZ 800
	—	1.99	1.99	3.99	—
	4.95	1.99	1.99	—	3.39

	Pro 160C	Pro 160S	Pro 400H	Pro 800Z
135-36	5.75	5.50	5.75	5.99
120 Roll	3.79	3.50	3.25	4.39
220 PP (5)	7.50	7.50	5.69	7.99

PROCESSING MAILERS

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36 Exposures (35mm) 4.99

ADI Processing

	35mm	120	220
Slide E6	9.49	9.49	18.95
Print C41	13.49	15.49	30.95

COLOR SLIDE FILM

Kodak

	Kodachrome KR 64 USA	Ektachrome Professional EPY 64 Tungsten	E Series 100 VS	E Series 100 G	E Series 100 GX	EPP 100
135-36	8.50	11.99	7.50	7.50	7.50	12.95
120 Roll	—	6.95	5.50	5.59	5.79	6.99
220 PP (5)	—	—	51.95	—	—	—

FUJIFILM

	Fujichrome Sensia RA 100	Sensia RM 200	Sensia RH 400	Velvia RVP Pro 50	Velvia RVP 100	Astia RAP100F	Fujichrome Professional Provia RDP100F	Provia RXP III 400X	Tungsten RTP T64
135-36	4.59	6.95	8.99	6.89	6.25	5.80	5.75	9.95	8.29
120 Roll	—	—	—	4.50	4.59	3.99	3.89	5.99	4.79
220 PP (5)	—	—	—	9.99	8.99	8.39	8.39	—	—

COLOR SLIDE FILM

Kodak

	Plus-X 125	Tri-X 400	TMX 100	TMY 400	TMZ 3200	BW 400 CN
135-36	5.49	3.95	5.50	4.49	7.50	4.29
120 Roll	—	3.95	3.95	3.49	—	4.50

ILFORD

	Pan F+ 50	FP4+ 125	HP5+ 400	Delta Pro 100	Delta Pro 400	Delta Pro 3200	XP-2 Super 400	Infrared SFX 200
135-36	5.19	5.09	3.89	5.45	5.35	6.15	5.49	8.95
120 Roll	3.85	3.69	3.45	3.39	3.79	4.25	3.59	7.95

FUJIFILM / AGFA

	Acros 100	Neopan 400	Neopan 1600	SLIDE Scala 200
135-36	3.95	3.75	3.95	12.95
120 Roll	2.95	2.95	—	—

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For 10 bucks, you can have a pocket-sized, go-anywhere, one-size-fits-all (okay, all point-and-shoots) camera support. It's got a stretchy rubber socket that fits on top of almost any bottle, and a standard-issue tripod bolt on the other end that works with just about any compact camera. Plus, it pivots up to 15 degrees in any direction.

Software plug-ins

Free • www.photo-plugins.com

Find free image-editing plug-ins for any Adobe Photoshop-compatible application—including Adobe PageMaker and even old PhotoDeluxe software—as well as Corel Photo-Paint and Paint Shop Pro Photo. These can help you sharpen photos and convert them to black-and-white, control saturation, apply gradient blurs, and correct barrel and pincushion distortion.

Mini photo-sticker book

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Sticker books aren't just fun for kids—chances are you'll run out of these stickers before you run out of places to stick them. Each book contains 90 (they can all be different), and you can make them from your images and designs, or mix in other artists' work. They're great for sealing envelopes or decorating pages—add a logo and use them professionally.

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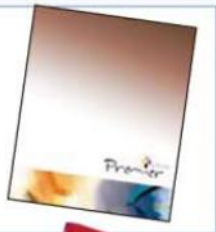

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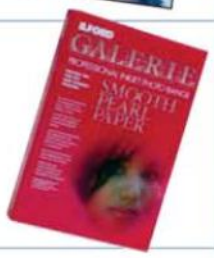

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EM 140 DG	-	369.00	369.00	-	369.00	—

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8/3-5 DG Fisheye	759.00	759.00	759.00	759.00	759.00	—
10 2.8 EX DC HSM Fisheye	—	649.00	649.00	—	649.00	—
15/2.8 EX DG Fisheye	609.00	609.00	609.00	609.00	609.00	—
20/1.8 EX-DG	459.00	459.00	459.00	459.00	459.00	—
24/1.8 EX-DG	389.00	389.00	389.00	389.00	389.00	—
28/1.8 EX-DG	299.00	299.00	299.00	299.00	299.00	—
30/1.4 EX-DC	439.00	439.00	439.00	439.00	439.00	439.00
50 1.4 EX DG HSM	499.00	499.00	499.00	499.00	499.00	499.00
50 2.8 EX DG Macro	279.00	279.00	279.00	279.00	279.00	—
70/2.8 EX DG Macro	479.00	479.00	479.00	479.00	479.00	—
105/2.8 EX-DG	439.00	439.00	439.00	439.00	439.00	439.00
150 2.8 EX DG Macro APO	—	669.00	669.00	—	669.00	669.00
180/3.5 EX DG Macro	899.00	899.00	899.00	899.00	899.00	—
300/2.8 APO EX-DG	2999.00	2999.00	2999.00	2999.00	2999.00	—
500/4.5 APO DG	4699.00	4699.00	4699.00	4699.00	4699.00	—
800/5.6 EX APO DG HSM	7399.00	7399.00	7399.00	7399.00	7399.00	—
10-20/4-5.6 EX-DC	479.00	479.00	479.00	479.00	479.00	479.00
12-24/4.5-5.6 EX-DG Asph	779.00	779.00	779.00	779.00	779.00	—
17-70/2.8-4.5 DC Macro	369.00	369.00	369.000	369.00	369.00	—
18-50/2.8 DG EX	449.00	449.00	449.00	449.00	449.00	449.00
18-50/3.5-5.6 DG	139.00	139.00	139.00	139.00	139.00	139.00
18-125/3.8-5.6 DC OS HSM	339.00	339.00	339.00	339.00	339.00	—
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18-200/3.5-6.3 DC	379.00	379.00	379.00	379.00	379.00	—
24-70/28 EX-DG DF	419.00	419.00	419.00	419.00	419.00	—
28-70 2.8 EX DG	379.00	379.00	379.00	379.00	379.00	—
28-70 2.4 DG	149.00	149.00	149.00	149.00	149.00	—
28-300/3.5-5.6 DG IF Macro	299.00	299.00	299.00	299.00	299.00	—
50-150 2.8 EX DG HSM II	-	749.00	749.00	—	749.00	—
50-500/4-6.3 EX DG APO HSM	1159.00	1159.00	1159.00	1159.00	1159.00	1159.00
55-200/4-5.6 DC	149.00	149.00	149.00	149.00	149.00	149.00
70-200/2.8 EX HSM Macro II	799.00	799.00	799.00	799.00	799.00	799.00
70-300/4-5.6 APO EX DG	209.00	209.00	209.00	209.00	209.00	—
70-300 /4-5.6 DL-Mac DG	149.00	149.00	149.00	149.00	149.00	—
100-300 /4 DG EX-IF HSM	1199.00	1199.00	1199.00	1199.00	1199.00	—
120-300 2.8 EX HSM DG	—	2999.00	2999.00	—	2999.00	—
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3 WAYS TO Be a Greener Photographer

BY KATHLEEN DAVIS

Earth Day is April 22, but the need for environmental sustainability is year-round. Here are ways to help save the environment (and perhaps some money) in your photography business.

1 **Print responsibly.** Get your business cards, letterhead, labels, and all other paper products from an eco-friendly outfit such as www.greenerprinter.com. Not only does it use only soy and vegetable inks and water-based coatings, but it operates on wind power alone. If you print photos at home, use an inkjet on natural-fiber paper (such as bamboo-fiber, tree-fiber, and cotton rag). Avoid resin-coated paper, made with harmful petrochemicals—it's not recyclable and doesn't decompose.

2 **Rent equipment.** Rather than fretting over the cost of the latest and greatest gear (and tossing last season's model), rent it. Hired to shoot a wedding? Renting special lenses will not just make your work stand out, but will help cut your costs, so you can charge your clients less yet earn more. Look for a local camera store that does rentals, or try a national firm such as www.borrowlenses.com. When you're ready to buy, shop for used gear.

3 **Join a group.** A great place to start is Greener Photography (www.greenerphotography.org). The site offers resources and advice spanning everything from running a greener business to eco-friendly printing to energy conservation. The best part? Listings of green photography suppliers for cameras and other gear, framing, office supplies, and services such as web hosting.

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EXPERT TIPS

BY THE BOOK

COMPILED BY KATHLEEN DAVIS

GIVE ME A HAND

Details can make or break a portrait. Stray hairs, wrinkled clothes, or strange hand placement can distract from your subject's face. Here are some pointers for posing a person's hands.

■ Interlocking fingers draw a lot of attention and are visually confusing. Instead, have your subject make a loose fist with one hand while laying the other hand over it, slightly cupped.

■ Try to present the edge of the hand instead of its broader back or palm.

■ Repeating patterns are a classic compositional technique, and fingers can be treated this way. Arrange the hand with each successive finger bent slightly more than the preceding one for a pleasingly repetitive pattern.

ADAPTED FROM *DIGITAL PORTRAIT PHOTOGRAPHY: ART, BUSINESS & STYLE* BY STEVE SINT (LARK BOOKS, 2009; $25)

GET PERSPECTIVE

Visual perspective conveys depth and distance in a two-dimensional print. The eye has a fixed focal length and field of vision. Setting your lens to 50mm (or its full-frame equivalent) emulates the perspective we naturally perceive, but here are ways to create perspectives the human eye *can't* see.

■ Steep perspective. A wide-angle lens, with a close viewpoint, exaggerates distances and scale. Subjects near the lens seem large in proportion to their surroundings, and distant subjects seem much further away. Use this perspective to emphasize your foreground subject and draw the viewer into the image.

■ Perspective compression. Due to its distant viewpoint, a telephoto lens compresses, condenses, and flattens three-dimensional space. Elements in the scene often seem much closer together than they are. Using a tele will emphasize the background, and you can isolate your subject from the background by using a wide aperture. ✪

ADAPTED FROM *DIGITAL PHOTOGRAPHY: ESSENTIAL SKILLS (FOURTH EDITION)* BY MARK GALER (FOCAL PRESS, 2008; $30)

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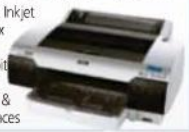

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2420 Kit.....$429.95

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NEW

- 11" reflector with hardware to plug in AC.and to mount an umbrella. Flicker-free noiseless operation.

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1- 10' Air Cushined light stand

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Flashpoint Cool Light 4,

16" Reflector with Four 24W Fluorescent Bulbs, 480 Watt Equivalent.

NEW

- 16" reflector with hardware to plug in AC. and to mount an umbrella. Flicker-free noiseless operation. There Are Two Switches That Each Control Two Lights so You Can Use Two Or Four Lights.
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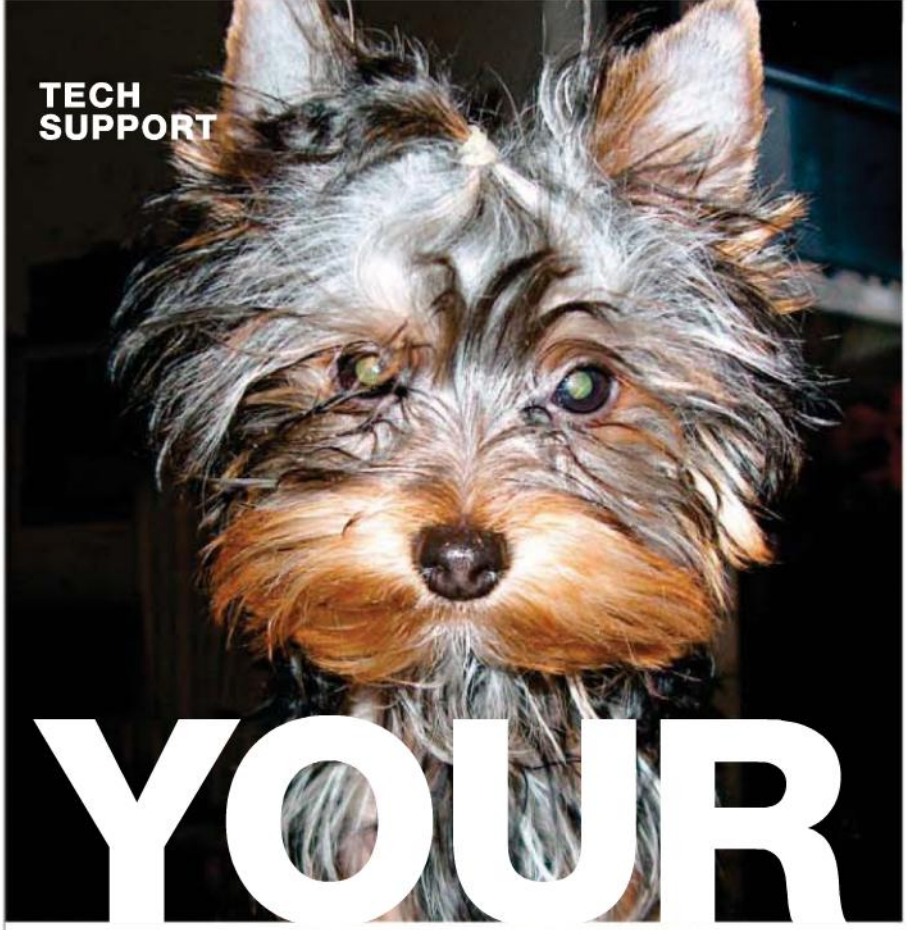

YOUR QUESTIONS ANSWERED

Ole green eyes

Q When shooting pets with my Nikon D60 and 18–55mm Nikkor lens, I use fill-flash to preserve detail in dark fur, but I keep getting bright green "pet eyes." Must I always fix this in Adobe Photoshop, or is there an in-camera tool that can help?

Mandy Solner
Elgin, IL

A The anti-redeye feature of the D60's flash system may work for green "pet eyes." (Same for the D60's in-camera redeye removal tool.) More reliable options? Move physically closer to your subjects, and/or try an inexpensive shoe-mount auto flash, such as the Sunpak DS 20 ($25, street). It will raise your fill light about 5 inches above the lens, almost certainly eliminating pet eye. For about twice that price, you can find a TTL-dedicated shoe-mounter.

LUT wars

Q I calibrate my laptop with the Datacolor Colorvision Spyder2 Plus. When I turn on the computer, the Datacolor files load and I get perfect colors. But, when the Spyder icon leaves the screen, colors become washed out. My prints are fine—it's the screen image that's a problem. What's up?

William Scott
Houston, TX

A Color geeks call it a LUT war. Another piece of software, such as a video card or 3D-game utility, is loading data to the video Look Up Tables (LUTs) on your video card, wiping out the Datacolor presets. Check your startup folder for anything color-related that might be loading after the Datacolor LUTs. Disable any questionable items, or use a startup utility to set the Datacolor LUTs to load last.

EZ not so easy

I'm going to buy my first DSLR, a Canon EOS 5D Mark II, and I know my old Canon manual-focus lenses won't work on it. But how about my 540EZ Speedlite? I need only fill-flash capability. *Al Thomas*
Via e-mail

Your least expensive option is to use the 540EZ as a fully-manual, off-camera light. Trigger it with a special optical slave that's trained to ignore the pre-flashes issued by an on-camera TTL flash—the Wein HS D ($70, street), for example. Unfortunately the 540EZ (or any Canon EZ-series flash) won't work reliably in the 5D's hot-shoe.

Projection suggestion

This spring I'll give my first digital slide show using a digital projector. How should I format the image files? *DF*
Winter Garden, FL

For resolution, 72 dpi is fine. For dimensions, each projector can handle different pixel parameters, so it helps to know the specific model you're using. Its user's manual will tell you the largest dimensions it can handle. If you don't know the projector (if you're showing your slides at a conference, for instance), a reasonable fallback is 2000 pixels on the long side.

To resize your images, start by working from a copy so you preserve your original. In your image editor, open the copy, and in the Image Size dialog box, check the Constrain (or Maintain) Proportions box. Check Resample Image (or Resize). Then, enter the appropriate pixel dimensions. If you're working with a vertical image, type 2000 into the vertical field. The editor will automatically fill in the horizontal dimension. (Do the opposite for a horizontal shot.) Save, and move on to the next image.

Cool tool

I understand that it's possible to use infrared technology to photograph virtually invisible ancient Native American pictographs. Would placing an infrared filter on my Nikon D300 achieve anything close to using 35mm infrared film with a red filter? Or would the D300's internal IR filter completely block the infrared rays? *Nicholas Smeed*
Fountain Hills, AZ

The D300's IR filter will typically let some IR light through, so yes, you can use an infrared filter on your lens. Your exposure times would be measured in what would feel like days, however, and we're not guaranteeing the results.

For more reasonable—even handholdable—shutter speeds, Lifepixel.com can convert your Nikon to a digital infrared camera by removing the IR bypass filter. Downside: You won't be able to use the D300 for regular photography—and that's a big loss. Or buy a much less expensive, used digital camera and adapt it for IR. Lifepixel's prices for converting a camera start at about $300. (Before buying a DSLR to convert, check the list of convertible cameras at www.lifepixel.com.) One last option? Buy a Fujifilm FinePix IS-1 IR-ready EVF camera ($450, street; www.fujifimusa.com).

With either of these options, even if the camera can't "see" the pictographs, you will still have an excellent tool for cool landscapes, still lifes, and fine-art photography.

Adapt this!

I have a Canon A-1 35mm film camera, which I think is one of the best cameras ever made. Its manual-focus FD lensmount, however, won't allow me to use any of today's EF-mount superzooms from Sigma, Tamron, or Tokina. Is there an adapter that will let me mount EF lenses on my A1? *Don Miller*
Via e-mail

We couldn't find one. Not even Novoflex, the German company that makes numerous manual-to-autofocus (and similar) adapters has one. We can think of many reasons why not. First, because EF lenses lack aperture rings, it would be difficult, if not impossible, to shoot except at wide open. Second, infinity focus would be next to impossible due to the extra distance between lens and film plane. Third, the FD lensmount is much smaller than the EF mount, which could cause vignetting at wider apertures.

Our advice: If you want an EF-mount superzoom, buy a used Canon EOS film body. Some camera stores sell used equipment, and there are hundreds such cameras on eBay, most of them costing about what you would pay for that adapter.

Got a question? E-mail us at PopEditor@hfmus.com. Also visit the Tech Support forum at www.PopPhoto.com.

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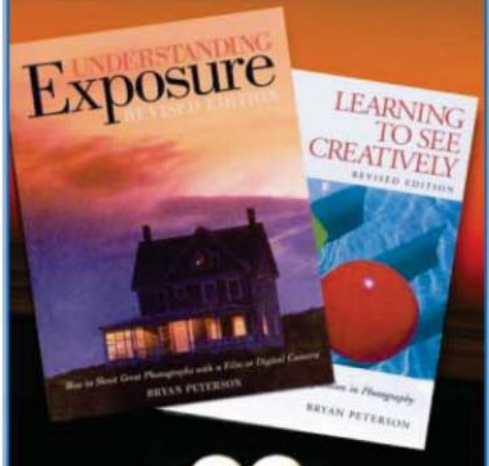

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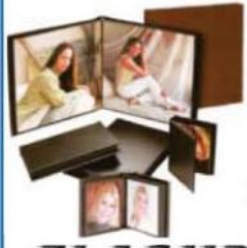

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POPULAR PHOTOGRAPHY (ISSN 1542-0337) (USPS 504-890), April 2009, volume #73, issue #4, is published monthly by Hachette Filipacchi Media U.S., Inc., 1633 Broadway, New York, NY 10019. Periodicals postage paid at New York, NY 10001 and at additional mailing offices. Authorized periodicals postage by the Post Office Department, Ottawa, Canada, and for payment in cash. POSTMASTER: Send address changes to Popular Photography, P.O. Box 54915, Boulder, CO 80322-4915; (386) 597-4375; Fax (303) 604-7644; popphoto@neodata.com. If the postal services alert us that your magazine is undeliverable, we have no further obligation unless we receive a corrected address within one year.

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QUOTES

"I don't photograph anything I don't like. I do the flowers, I don't do the weeds."
JACQUES-HENRI LARTIGUE

"Sometimes it happens that you stall, delay, wait for something to happen. Sometimes you have the feeling that here are all the makings of a picture—except for just one thing that seems to be missing. But what one thing? Perhaps someone suddenly walks into your range of view. You follow his progress through the viewfinder. You wait and wait, and then finally you press the button—and you depart with the feeling (though you don't know why) that you've really got something."
HENRI CARTIER-BRESSON

"I invent nothing, but I imagine everything." **BRASSAÏ**

"The artist's task is not to alter the world as the eye sees it into a world of aesthetic reality, but to perceive the aesthetic reality within the actual world, and to make an undisturbed and faithful record of the instant in which this movement of creativeness achieves its most expressive crystallization."
JAMES AGEE

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ROBERT FRANK

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"I shot this at a community festival in a Memphis suburb called Germantown. They have a Wiener Dog Race every year at a riding arena. People dress up their dachshunds in wacky costumes and parade them around—there's a contest. Then they get out of costume and have a race: One owner stands at the starting line with their dog, and another at the finish line, calling the dog. Sometimes the owner throws a ball or a toy to get the dog to run after it. And, of course, the whole thing veers into mayhem. I was working at a promotions tent—I work at the local Fox station—and said, 'I have to see this!' I'd just gotten my first DSLR, a Nikon D40x. I crouched very low, on my knees, and got covered with wet sand and attacked by fire ants. I used an 18–200mm f/3.5–5.6G Nikkor ED-IF DX VR lens set to 200mm. The exposure was 1/500 sec at f/5.6, ISO 220."

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270mm

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Vincent Laforet high above New York City shooting with a Canon 5D Mark II and a 16GB Lexar Professional UDMA 300x CompactFlash card

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